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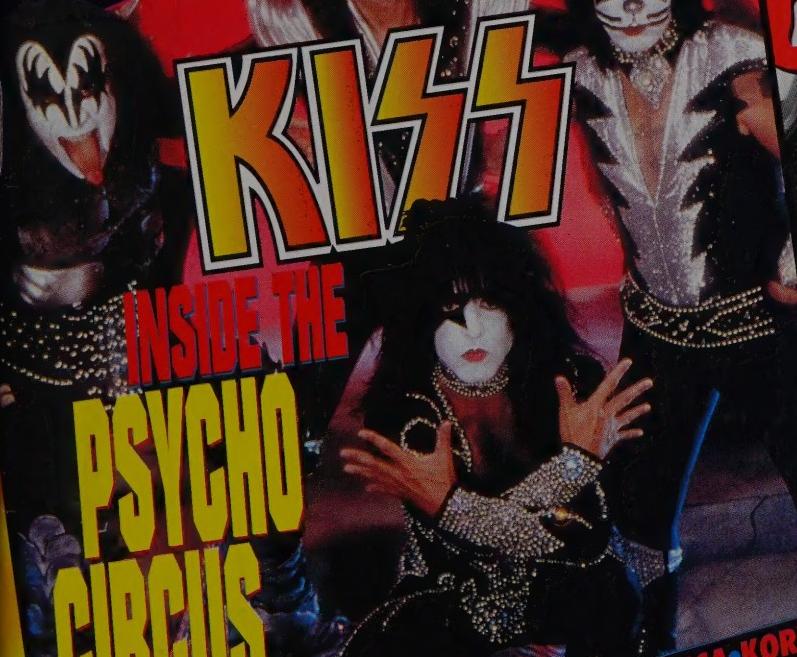
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KISS & MANSON

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INSIDE THE
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MARILYN MANSON

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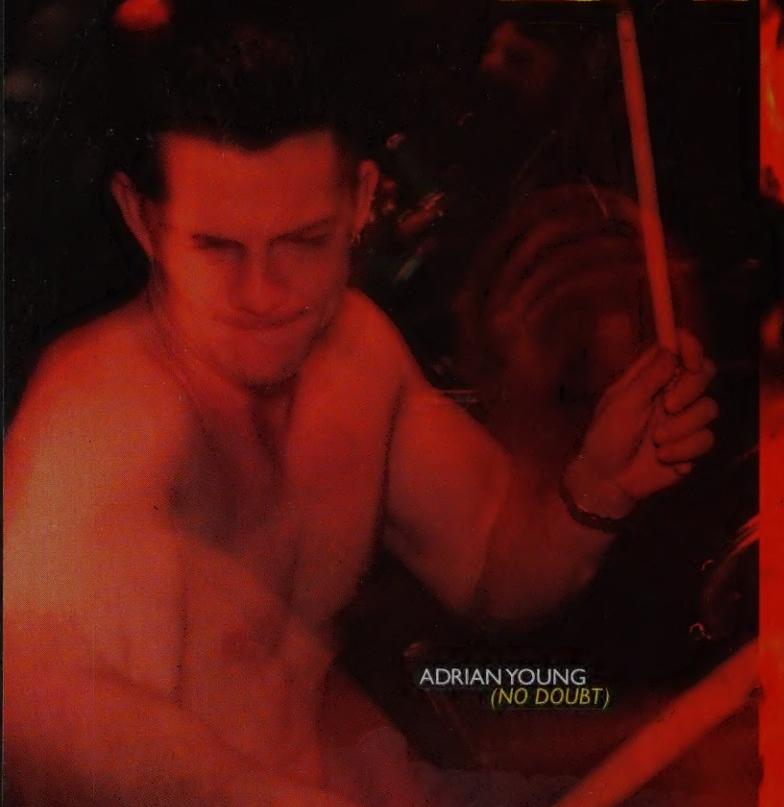


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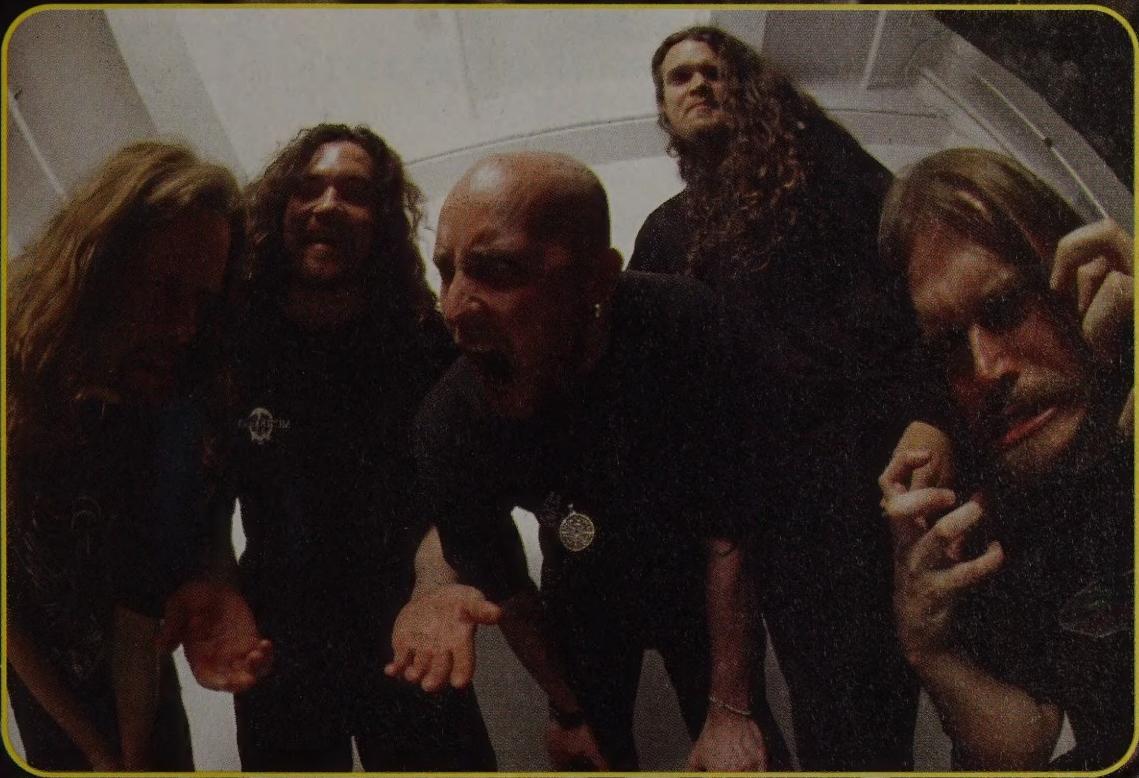
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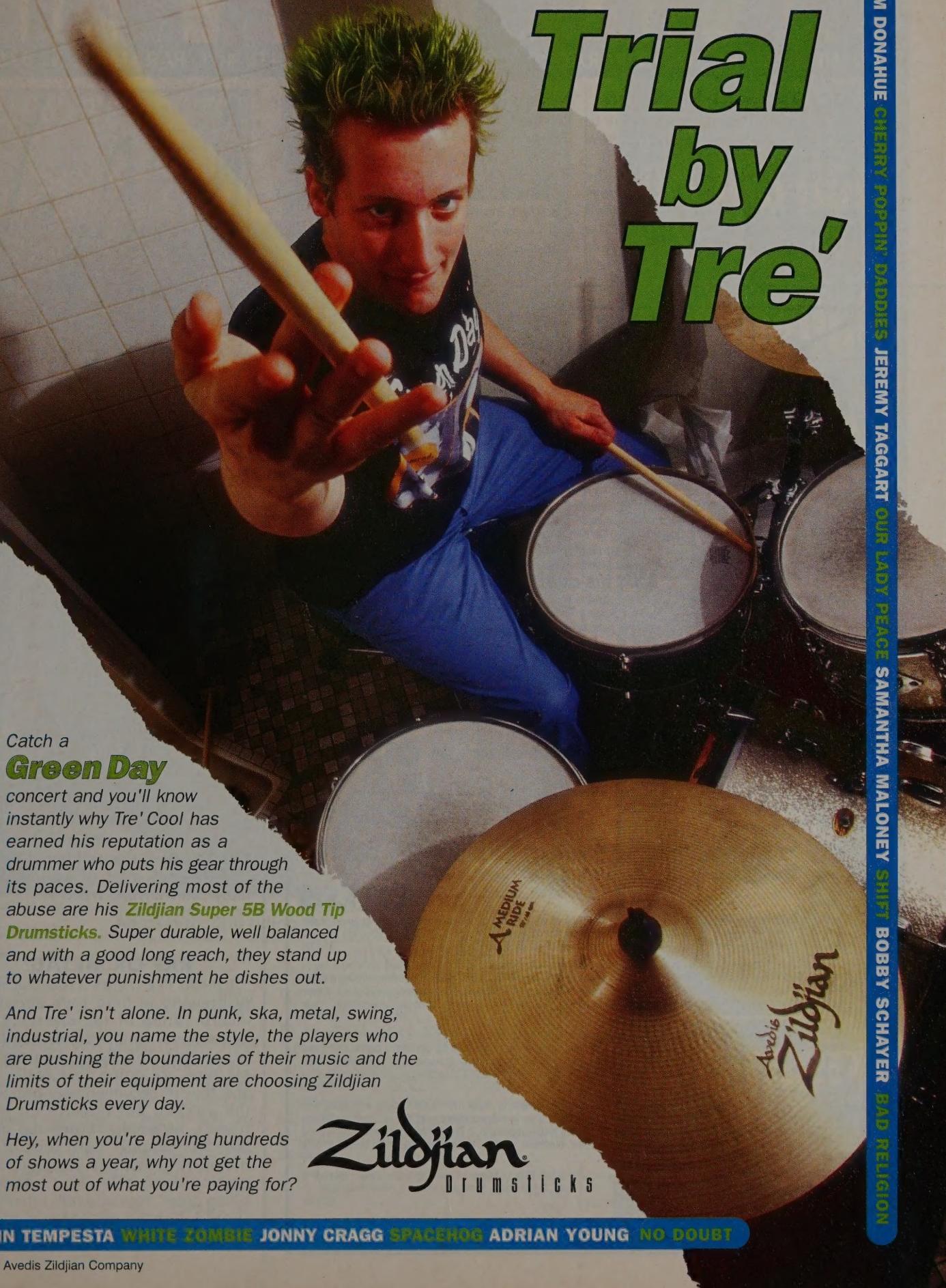
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MECHANICAL MANSON

I'm really confused about what to think about Marilyn Manson's new album. I like it...but it's really different. What's up with him? A lot of the bands that I really like have always delivered the kind of albums that their fans wanted. It seems like Manson is a lot more interested in making sure that he surprises everyone. There's

nothing wrong with that, but it is kind of confusing.

Carrie
New Hope, PA

I'm so glad that Marilyn Manson has gotten away from the pervasive influence of Trent Reznor and returned to his "roots" on **Mechanical Animals**. He always said that his biggest influ-



Korn: Center of controversy.

ences were artists like David Bowie and Kiss, and those influences are really apparent on this album. Maybe Manson is the "space oddity" of the '90s— at times it sure doesn't seem like he's from this world.

Brian
Atlanta, GA

How come **Hit Parader** ignores Limp Bizkit? I read your magazine every month, and I think I remember one little feature on them a few months ago. What gives? Did someone in the band piss you off? Don't you think they deserve more attention than that. They're one of the best bands around, and they sell a lot of albums. What more could anyone want?

Will
Oakland, CA

RAP OR METAL?

It seems like there's a real controversy brewing in hard rock about the incorporation of rap elements into heavy metal songs. Bands like Korn, Sevendust and Rage Against The Machine are doing that really well, and they're becoming very popular in the process. But I hear a lot of my friends, especially those who prefer the "old school" hard rock of Van Halen, Kiss and Led Zeppelin complaining about how rap is supposedly killing "real" rock and roll. I think they should lighten up. Music has to

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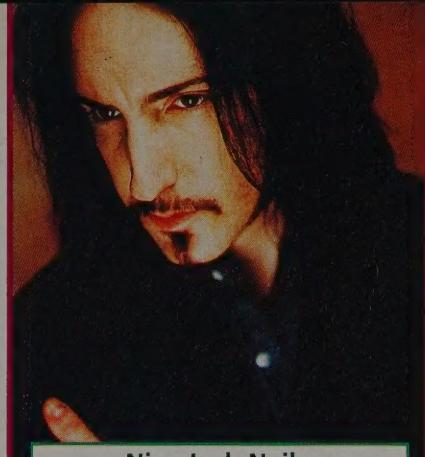
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change. The old music is still great, but it's time for something new.

Rico
Boston, MA

Hit Parader keeps writing about this "rap/metal revolution". What the heck are you guys talking about? Bands like Anthrax and even Aerosmith (remember *Walk This Way* with Run DMC?) were using elements of rap in their music ten years ago. It's nothing new. Rap is part of mainstream music culture, so there's nothing wrong with



Nine Inch Nails:
As unpredictable as ever.



Aerosmith: Still ruling the rock roost.

today's bands reflecting today's musical tastes.

Patty
Mankato, MN

Korn rock the house! Their new album, **Follow The Leader** is the bomb! I can't stop playing it. My parents unplugged my stereo, and hid my speakers, so now I have to use my walkman. But I listen to Korn even when I'm in class. What my teachers don't know won't hurt them.

Kevin
Dothan, AL

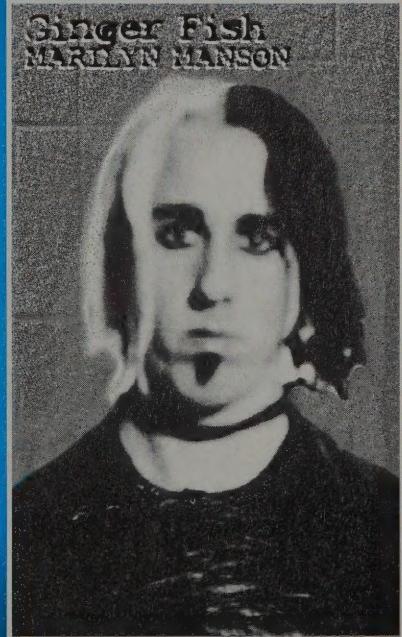
NIN ENOUGH

Why does **Hit Parader** insist on continuing to provide valuable editorial space to Trent Reznor? It's been three years since the last Nine Inch Nails record, and it seems like it could be three more years before we see the next one. By continuing to blindly support Reznor the way you do, you're encouraging him to remain as unpredictable and difficult as ever.

Wendy
Portland,
OR

drummer for the new millennium

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Reznor rules! Thank you for keeping his loyal NIN army up to date with what's going on with Trent. Sometimes it may seem like a difficult task, but we appreciate it.

Russell
Detroit, MI

OLD vs. NEW

Maybe I'm wrong, but it seems as if **Hit Parader** has begun to turn its back on some of the older rock acts and pay a lot more attention to new acts. I think that's good. New bands are the future. They're what the young fans want to read about. But don't



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Orgy: Making waves.

forget the great bands that have been around for a while. They're still the cornerstone upon which the rock world has been built. Without their work, there would be no place for these young bands to play or record. Remember, when you forget the past, you can forget about the future.

Thoughtful Tim
Sarasota, FL

I just saw Page & Plant perform and it changed my life. I've listened to all the classic Zeppelin albums since I was a little kid. But I never thought I'd have the chance to see Zep's two key members on stage together playing many of those same songs. They may look a little older, and maybe that can't do it the same way they did in *The Song Remains The Same* movie, but that music still sends chills up and down my spine.

Johnny B.

Enough already with Kiss, Aerosmith, Van Halen and Black Sabbath! You seem to put them in every issue. Don't you know those guys are old enough to be my grandad! I'm 16—I don't want to hear about what happened in the '80s...let alone the '70s or '60s. I'm sure it was all cool, but that's way past, dude! I only care about what's happening now. Let's remember that it's 1998, not 1978.

Les
Ardmore, OK

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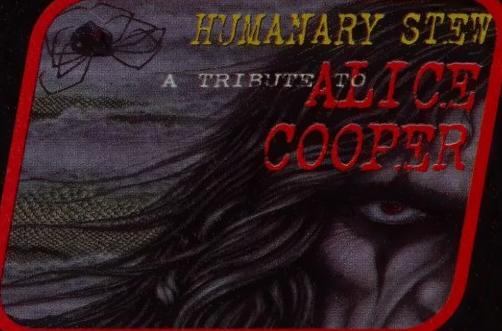
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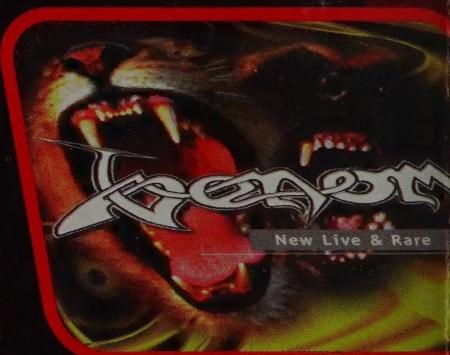
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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

ROCK 'N' ROLL POLITICS-EVER CLOSER: Who could picture Pearl Jam's Eddie Vedder huddling with Vice President Al Gore? Well, it could well happen and sources insist the Vice President is extremely enthusiastic about the idea. Hey, if Mr. Gore does get to "hang out" with Pearl Jam, it just might do him good considering what a square image the Veep possesses.

Seems a while back, members of Pearl Jam, Soundgarden and REM wrote directly to Mr. Gore and requested a meeting to discuss what they described as the "dire state of the nation's forest and sidelands." The rockers are particularly concerned about land in Washington State. Commercial loggers are drooling at the mouth over more than three million acres of unprotected turf.

Jeff Ament of Pearl Jam is quoted as follows, "These forests are being irresponsibly mowed down in our own backyard and we feel the need to help stop it. People should know what's going on." Pearl Jam, of course, is very interested in Washington and call Seattle their home.

In concluding their letter to Vice President Gore the rockers wrote: "As musicians, our work reaches millions of young voters through radio, television and live performances across the country, and we feel a sense of responsibility to heighten awareness of the dire state of our national forests." Well done, gentlemen.

SECRET STUFF: The drummer for a famous metal band is so broke that he sold the inside story about jail and being in it to a glossy supermarket tabloid for big bucks. He better not only mind his P's and Q's, but get back on the road ASAP.

QUICKIE QUIZ: Last month, we asked you to give us the name of lead yapper in Smashing Pumpkins. The answer is Billy Corgan. This month, tell us the name of that colorful professional wrestler who cut a CD featuring Kiss, Def Leppard, Ted Nugent and Dokken among others? This is a stone cold easy one, too.

ROCK WIRE REPORT: Our old pal Alice Cooper demanded and received a cool \$60 a ticket when he rocked Donald Trump's Marina in Atlantic City. He was billed as "the master

of shock rock. Music that defines the cutting edge. Put it this way, if we never had Alice Cooper it's a fair statement to say we probably never would have had Marilyn Manson...

Congratulations to Steve Tyler, Joe Perry and the rest of Aerosmith. *I Don't Want To Miss A Thing* is the band's first #1 hit. They were so excited they were like giddy teenagers...

More and more insiders are whispering about Rammstein, a metal band from the Fatherland who sing their entire live show in German. Achtung!!! Seriously, the guys are winning new friends and fans everywhere and recently toured with Korn... Crooner Celine Dion insists she loves AC/DC "because of the power of their voices." Now, there's one we'd pay to see. Ms. Dion opening up for Angus and Co... Mind-boggling dept.: A British businessman who had to have it, snapped up the notebook which contained Sir Paul McCartney's hand-written lyrics to *Hey Jude* for a cool \$167,000. The man insisted he

bought the lyrics from Sotheby's London "for my daughter."

Lucky kid.

OVER 'N' OUT: Friends had to beg Bret Michaels of Poison NOT to include X-rated porn scenes in his upcoming movie... When rocker Lou Reed recently entertained at the White House he sang *Sweet Jane* for Bubba Bill. Then he did another tune which contains the following lyrics, "What do you call love? Not marriage, not lust, it's a matter of trust." Hmm. Hilary was not amused. No Monica Lewinsky was not at the same shindig... The Rolling Stones made a cool 67 million on their 1997-'98 "comeback" tour and that was good enough to put them at No. 9 in *Forbes Magazine*'s highest paid entertainers. Phew, I would sure take \$15 million for a year's work. Crazy world, ain't it?

SEE YOU NEXT MONTH. Until then, remember: Trust not the person that music cannot touch.

CAUGHT IN THE ACT

BY ALAN HILL

ANTHRAX

Anthrax' Scott Ian sat on a bench in his band's surprisingly quiet pre-concert dressing room thumbing through the pages of a sports magazine. Wearing a New York Yankees T-shirt, his head glistening with that freshly-shaved look, Ian was a far cry from the image of the quintessential Rock God. But did he care? Nah. With his good-natured smile in place, and a feeling of contentment surrounding Ian and his bandmates following the release of their latest album, **Volume 8—The Threat Is Real**, one would be hard pressed to sense anything but a budding state of euphoria surrounding the more-determined-than-ever Anthrax gang. Ian, bassist Frank Bello, drummer Charlie Benante, vocalist John Bush and their tour guitarist ("hey, he's just touring with us...you don't need his name"), have begun solidifying into a tight, seamless unit—something that Ian admits hasn't always been the case in Anthrax' long and storied past.

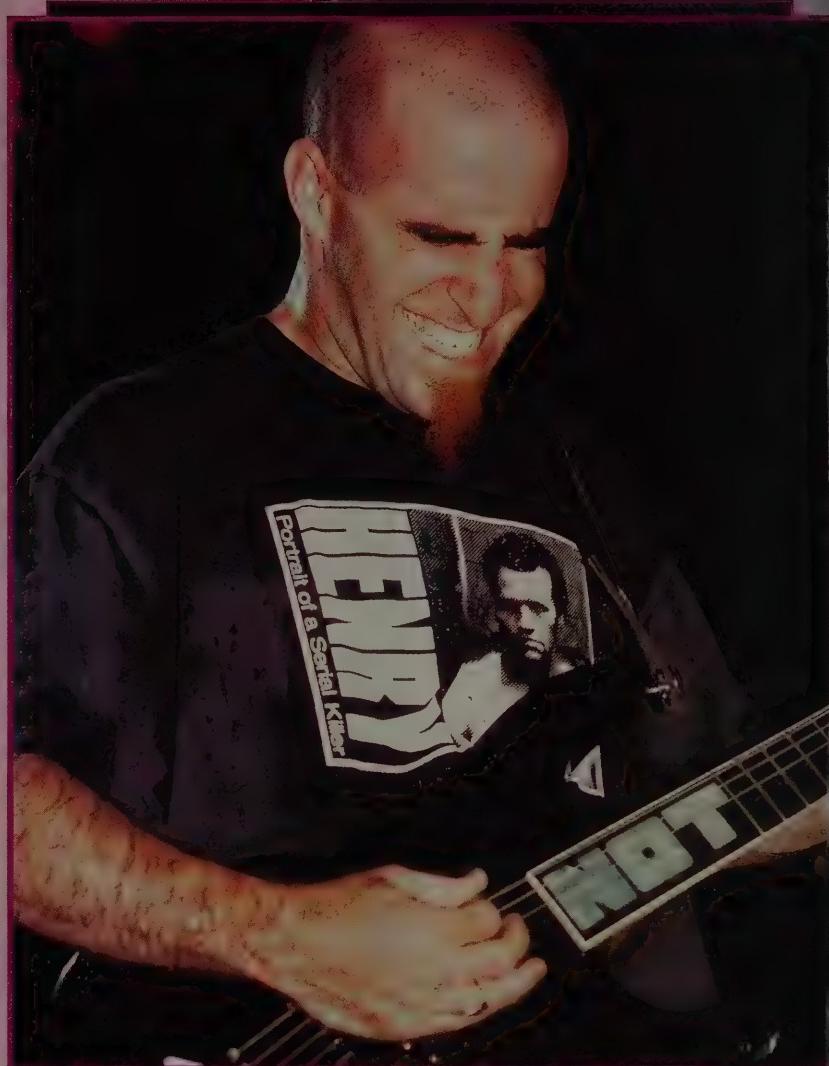
"It's very nice that everyone seems to be on the same page of their playbook on this tour," the axe master said. "There have been times in the past when that hasn't been true. A number of years ago it's no secret that we occasionally had problems with the guy who was our singer at the time, and just a few years back, our former guitarist sometimes didn't have the same enthusiasm he once had. But now, with John really in command of everything on stage, things are working really well. There have been times in the not-so-distant past when touring has been a grind, and there have been times when it's total fun—this is one of those really fun times."

From the moment they hit the stage, it was indeed quite apparent that things were clicking on all cylinders for Anthrax. Seamlessly blending classic cuts like *Antisocial* with a variety of tracks drawn from their current disc, these New York natives laid down a blistering array of metallic thunder that had the capacity crowd on its feet from the first musical salvo the band issued. As Ian had indicated, the hyperactive Bush was indeed totally in control of the proceedings, joking with the audience, fooling around with his bandmates, and singing the hell out of the band's songs—both old and new. All-in-all, for those who have closely followed Anthrax' career over the last 15 years, their 1998/99 tour has ranked as one of the group's crowning achievements.

"I haven't been around here long enough to compare this tour with ones in the '80s," Bush said. "But when I compare it to the first couple of tours I was on, I definitely see the differences—and I hear them as well. I think everything is working better within the band, and we're all real happy about that. We've all grown very close over the last six years, and that makes for a better show. It's all part of knowing what to expect from one another. But it's even more than that—the whole band is just so focused right now. When we get it

rolling just right, it can get almost scary up there on stage."

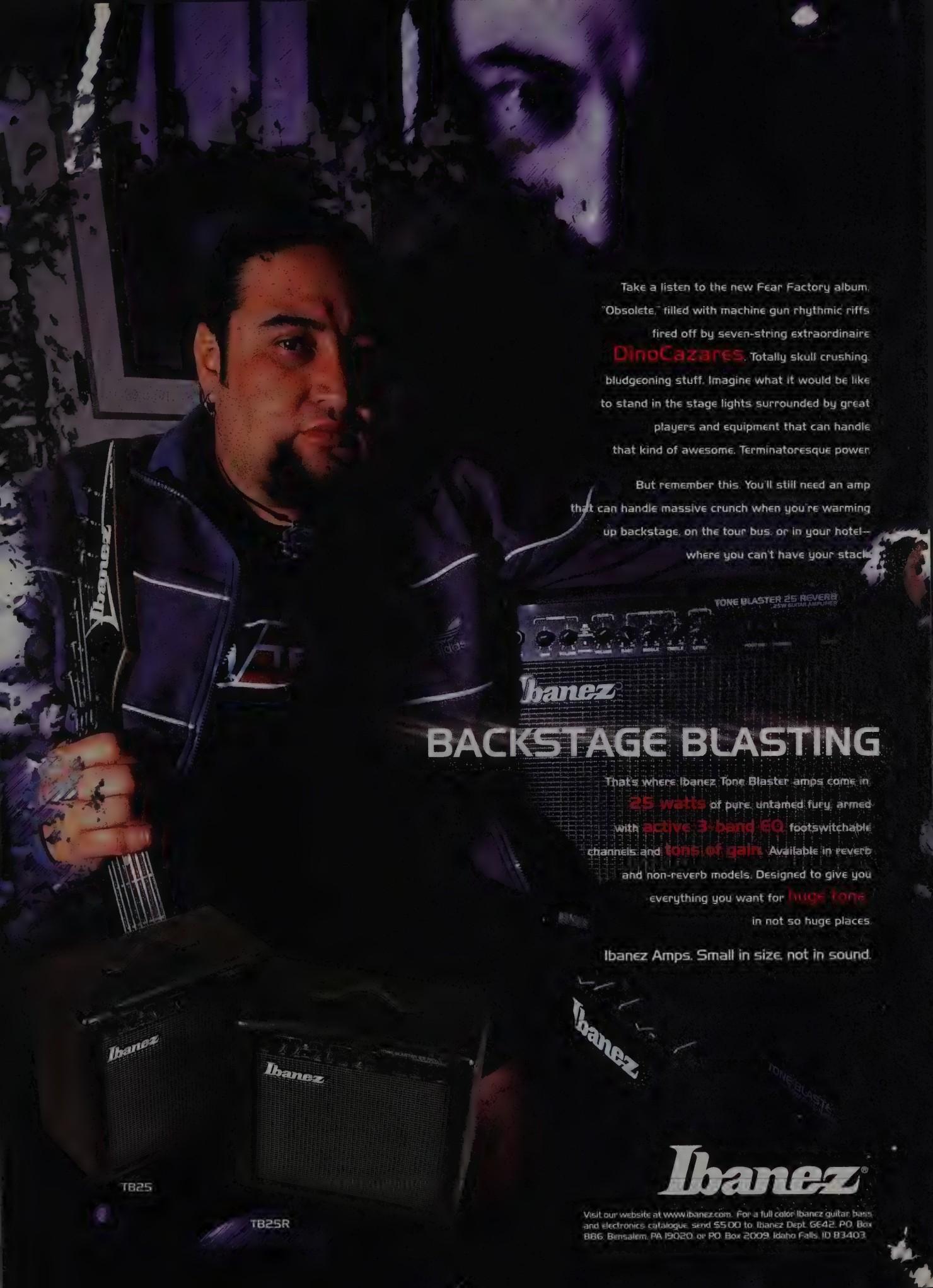
While on their current road outing Anthrax is not playing the arena circuit that was their home-away-from-home throughout their late '80s glory days, the feeling of thousands of crazed, mosh masters gathering together in theaters around the nation has already made this road outing one of Ian's all-time favorite Anthrax tours.



Scott Ian: "Everyone's on the same page of their playbook on this tour."

The ambiance is there, the excitement is there...and the music is there. For a band that some critics had claimed had already seen their best days, their **Threat** tour has proven to be an unconditional success. As they relaxed following their intense two-hour performance, and prepared to move on to the next stop on their on-going road venture, it was hard to ignore the positive attitude that seemed to pervade everyone and everything connected with the Anthrax tour juggernaut.

"Every tour is so different," Benante said. "After you've been doing this for a long time you begin to think you may know what to expect. The fact is that you never do, and that's what keeps it really exciting. Every time we go on stage something new is going to happen. That's what rock and roll is about—and it's certainly what playing live with Anthrax is all about."



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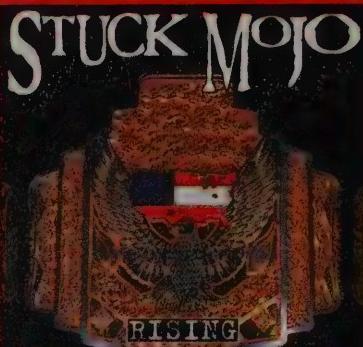
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SITES & SOUNDS

ROCK ON THE NET

BY JODI SUMMERS

We thought it would be fun to surf for people's birthdays. Since Korn's latest, **Follow the Leader** slammed to the top of the charts, we thought we'd start with Jonathan Davis and his funky friends. Put *Korn +birthday* into the Yahoo or InfoSeek search engines and it brings up a great big nothing, so we went to the Unfurled page and perused our perspective sources of information. For no particular reason, we started with Kornphobia at www.public.asu.edu/~iamnin/korn.htm. There were no birthdates here, but we uncovered quite a cavalcade of interesting information, like how James "Munkey" Shaffer cut off his finger:

The story goes that when Munkey was younger, he had a three wheeler. One night, when he was sneaking out to go to a party, the chain slipped off. Not thinking (he wanted to quiet it, so he wouldn't get busted), he slapped his hand down on the chain and it got caught between the chain and the sprocket. When he pulled his hand up, he was missing part of a finger.

We tried the Official Korn Page at pilot.msu.edu/user/ortegafr/grubmenu.htm— no luck. We

Korn: Tracking the Info.

switched search engines to Dogpile at www.dogpile.com. We plugged in *Korn + bio* — still no luck. Okay, now it was time for something completely different. We put in *Munky + Shaffer + birthday* — figuring that not too many people have the same name as Korn's guitarist... and we came up with a site at www.fortunecity.com/tinpan/nevermind/8/biography.html where we learned that Korn frontman, Jonathan Davis was born January 18, 1971, and what kind of equipment everyone in the band plays - too long and detailed a list to mention here. We also found several other versions of this nearly identical bio on several other sites. The record company should be proud, all of the info they're passing out on Korn is getting posted verbatim. But for those of us in search of birthdays, it was very, very frustrating. We ended up calling the band's publicist for the information. Amanda over at MSO was the bomb—she called us back that afternoon and informed us that Jonathan Davis was indeed born on January 18, 1971; Fieldy—November 2, 1969, Munky - June 6, 1970; Head - June 19, 1970 and David — September 19, 1970.

Mission accomplished. On to Courtney Love— as Hole's Celebrity Skin is alive and happening. We went to a sight called Clover Reign at hole.simplenet.com/creign/ This site claimed to be the largest Courtney collection on the Web. We clicked on information about the woman (as opposed to the musician or the actress or the hole community)...and basically got referred to books we could buy from another site. Thanks a lot.

We tried the Hole is Courtney page at www.colba.net/~sophied/courtney.html and there it was, big and plain as day — July 9, 1965. This was an easy search. The Nirvana Facts page at angelfire.com/sc/guitargoddess/nirvanabios.html, told us everything we needed to know about important dates in the life of Nirvana — easy, accessible, most excellent. Stone Temple Pilots was next up on our list, and when we plugged in Weiland +

birthday, the response was almost immediate. First up in the Dogpile search engine was the official STP site at www.stonetemplepilots.com/main.html — turn on the black light, it's cool. But, when we went to words and pix, we found only pix. Okay, onward and upward...we found a really long list of people whose birthday was July 1st, but Scott Weiland was not on that list because he was born on October 27, 1967 - this information came to us via the Celebrity Birthday A2Z page at



members.xoom.com/davidtan/indexa2z.htm. This is a totally comprehensive birthdate site. We were able to find much of everything we needed here. Bravo to this birthday compilation.

There were a couple of things Celebrity Birthday A2Z didn't have— several Rage Against the Machine birthdays. Although we found Tom Morello's birthday— May 30, 1964, we couldn't find Zach de la Rocha's birthday. So we plugged in Zach +Rocha +birthday...and got nothing accept some Addicted to Noise webzine columns. So we tried Rage + Machine + birthday and came up with some pretty weird sites, including Amused Amigos! at www.amused.com/penpal.html where you can find a pen pal or post your own message. But no Zach's birthday. We plugged on with no success and finally gave up and moved on to "J." You see, the birthday guide didn't work on various letters— like "J"— which means no one knows when Brian Johnson of AC/DC was born or Billy Joe of Green Day— our next mission. We typed in "Greenday + birthday." At Welcome to Paradise located at members.tripod.com/~insanePUNK/rockingGAL/GreenDay.html and clicked on several 'click here' signs and arrived at the official record company page which had nothing to offer. Hometown.aol.com/Bijou_1111/greenday.html linked us to the official Greenday fan page at www.greenday.net/ where we found out that Billie Joe Armstrong was born on February 17, 1972.

Great, now Brian Johnson. We found a FAQ at www.teleport.com/~jhjh/faq.html, and learned that Angus Young is 5' 3" tall, but not when Brian was birthed. We also found some links to a Backstreet Boys site, but no, wrong magazine. Then, the search engine mysteriously crashed, so we figured it was time to call a halt to our birthday search.

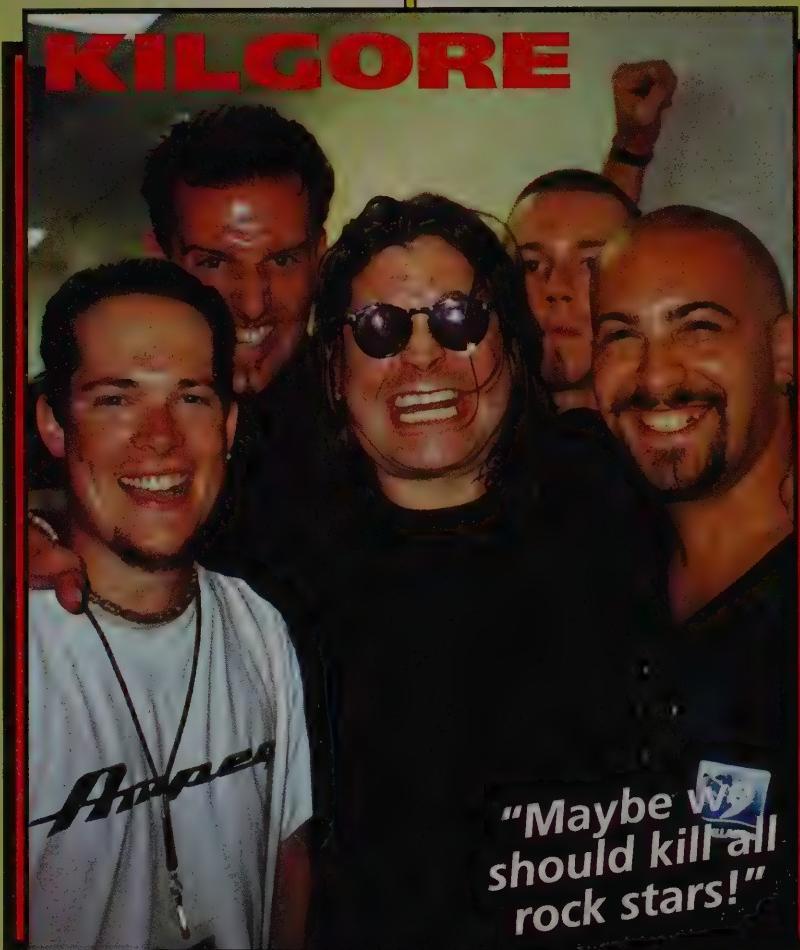
PICK HIT

Upon first hearing the name Kilgore, some overzealous members of the rock community may instantly summon up images of one of those dreadful Scandinavian death metal bands—you know, the ones sporting colorful monikers like Bloody Guts, Festering Intestines and Mangled Corpse. But before you even waste one precious moment more letting such ghastly images rummage through your over-fertile imagination, let it be said loudly and clearly that A) Kilgore hail from Providence, RI and B) their name derives from the character Kilgore Trout in the famous Kurt Vonnegut novel, *Breakfast Of Champions*.

Now that we've gotten that little bit of business out of the way, let's move on to more pressing issues—such as how this one-of-a-kind metal/punk unit has started turning on the hard rock world through the inspired work displayed on their latest disc, **A**

Search For Reason. Throughout their sophomore effort, vocalist Jay Berndt, guitarist Mike Pelletier, bassist Steve Johnson and drummer Bill Southerland display one of the most intriguing and cerebral hard rock attacks around, with the group's frequently tongue-in-cheek harangues virtually guaranteed to tickle the fancy of any rock fan possessing open ears and an equally open mind. In fact, the members of Kilgore seem to derive a particular pleasure in issuing statements—whether verbally or through their ever-creative lyrics—that make their listeners sit up and take notice. After all, how else would you explain a lyric that blatantly says, "kill all rock stars?"

"We like that approach," Berndt said. "Maybe we should kill all rock stars. When you listen to some of the music that's out there, you realize that's not such a bad idea. On the song *Steamroller* we basically make fun of the trends and fads in music—while we make fun of ourselves for following some of those fads. I mean think back on some of the grunge songs from a few years ago. The lyrical content on those songs was basically, 'Ooh, I'm so pathetic, I'm swimming in misery, I'm a lonely guy.' But at the same time, I guess I did



The Kilgore guys hang out with the Ozz.

"**Maybe we should kill all rock stars!**"

BY ROB ANDREWS

the exact same thing, trying to get these emotions out, 'I'm so sad, I'm sooo sad!' Well, shut up and do something about it. You've got to laugh at it."

Berndt has been fine-tuning his unique perspectives on life and rock and roll ever since he put the first version of Kilgore together when he was only 18. While the group's original repertoire consisted primarily of cover versions of popular metal and rock hits, within a year the band had started writing and performing their own material—and drawing quite a response along the way. Despite an ever-changing lineup, within three years—in 1995—Kilgore was offered their first record deal, and the band promptly ventured into the studio to lay down the tracks that comprise their first release, **Blue Collar Solitude**—a hard hitting collection where the unit's unique amalgam

of guitar-driven ingredients won immediate support from the underground

rock community. Subsequent tours opening for the likes of Marilyn Manson and Biohazard further cemented the band's fast-growing rep, and led directly to them being tracked down by a major label just in time for the recording of **A Search For Reason**. Then, their critically-lauded stint as an integral part of last summer's OzzFest—followed by a fall tour with Slayer—served to further elevate Kilgore's status as one of the hottest young bands around.

"We've gone through some changes in the band's lineup, and we've changed our approach a little over the years," Berndt explained. "With the lineup we have now I feel really comfortable about having everyone have a full say. It's not just me dictating things anymore. There's really no fun in that—this is a band. We all have different tastes and different ideas, but together that's what forms the heart of Kilgore. We put all our tastes and influences together into the best thing we could possibly do, which is write really great, powerful songs. The major message behind this band is that people should think for themselves. We don't want to dictate anything—we simply want to open up the floor for discussion."

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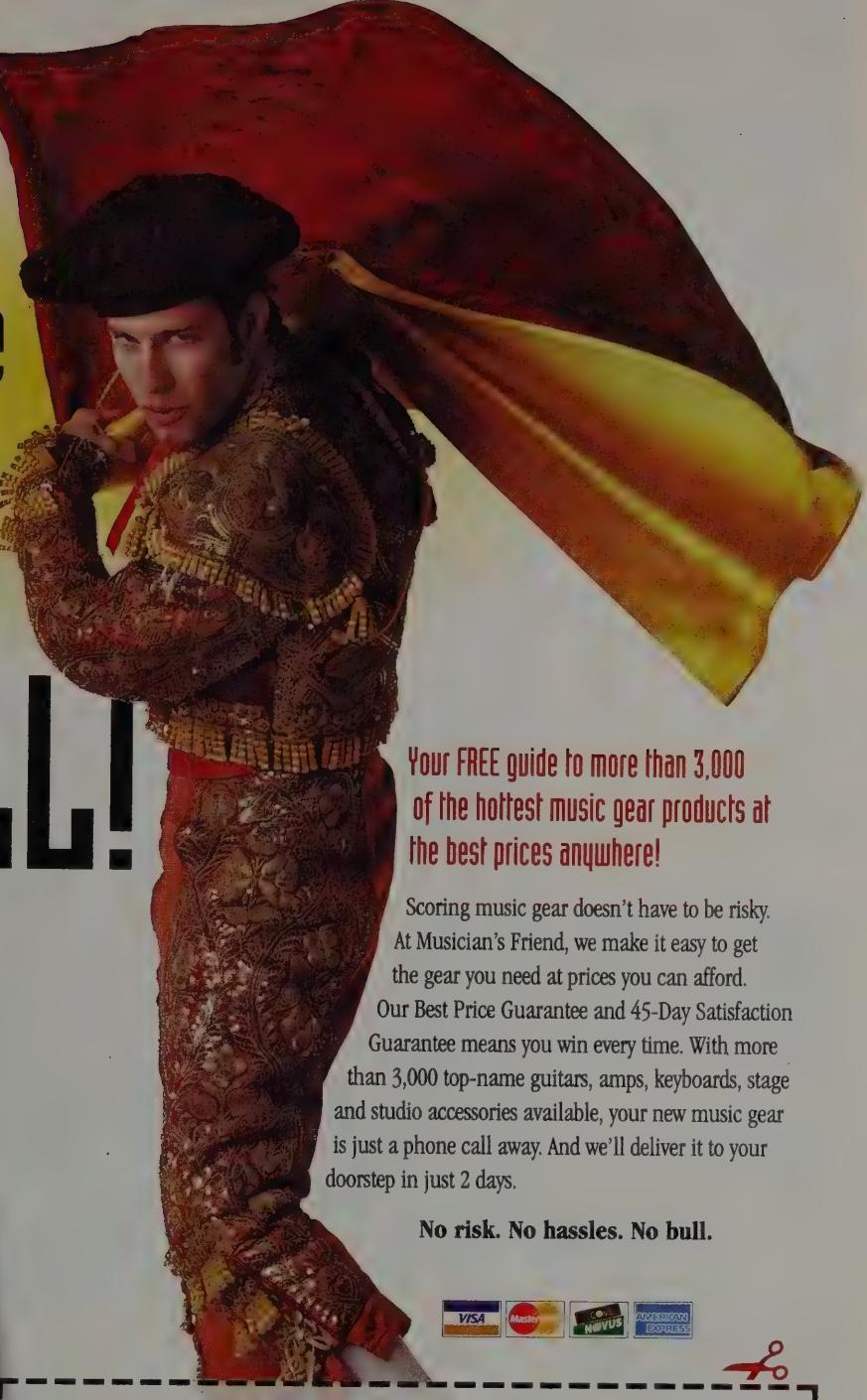
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MAIN AREA(S) OF INTEREST: GUITAR BASS KEYBOARDS DRUMS STAGE & STUDIO

Things have certainly changed in the world of Crowbar. Just two years ago this hard-as-nails unit was riding a cresting wave of support following the release of their "breakthrough" album, **Broken Glass**. Today, the band finds itself again treading indie waters for the arrival of their latest effort, **Odd Fellows Rest**. If that transition wasn't enough to shake the band to their hard core roots, band stalwarts Kirk Windstein (vocals/guitar) and Todd Strange (bass) have also been recently forced to deal with the departure of two key band members who helped

"We would have been scared to do this album two years ago."

the time of their next release, **Crowbar** (produced by none other than Philip Anselmo of Pantera), the band felt they had begun to solidify their commercial foothold.

"We really weren't totally happy with the way our first album turned out," Windstein said. "So when Philip offered to produce our next album we jumped at the chance. He had been a big supporter of ours, and obviously we admired his work. To me, that album was our first *real* record—the one that captured what Crowbar was really trying to do."

CROWBAR

fuel Crowbar's rocket ride to success. But with the addition of former Acid Bath guitarist Sammy Pierre Duet and the return of drummer Jimmy Bower (who originally helped form the band with Windstein in the late '80s) this seminal East Coast hard core unit seems more powerful than ever. Or do they? In fact, if one didn't know better one might

Crowbar:
"We let all our influences play a role this time."

think that these hell-raising rockers had positively gone soft on their latest outing.

"We've gone through a lot of changes over the last two years," Strange admitted. "But for the first time in a long time we are all really positive about where Crowbar is headed. It's all about the attitude we're bringing to the music. We've freed ourselves from some of the limitations we had placed on ourselves in the past. We thought it might be time to try and stretch beyond our original hard core sound."

Throughout **Odd Fellows Rest**, which is their fifth full-length release, Crowbar has indeed radically expanded their rock and roll base. While the heavy-handed roar that long-time fans might expect is still very much in evidence, on such tracks as *Planets Collide* and *Scattered Pieces Lay* there is a new, far more intricate Crowbar musical machine in evidence. The band knows full-well that they're running a risk by so blatantly toying with their well-established formula for success, but according to Windstein, the time was right for a change.

"Much of this album we would have been scared to do two years ago," said the burly vocalist. "We've knocked down all the walls that we had surrounded ourselves with over the last few



With **Crowbar** selling over 100,000 copies world-wide, the band began to become convinced that their intense approach to their craft was indeed beginning to bear fruit—a fact supported by the frenzied response their live shows received as they toured the U.S. with Pantera. Their next release, the in-concert classic **Live + 1**, moved them another rung up the sales ladder, and whetted the appetites of their ever-growing legion of fans for the group's next studio release. That disc, **Time Heals Nothing**, served as a

A CHANGE OF PACE

BY CHRIS LEHMAN

years. With this album we let all our influences play a much more vital role and I think that really shows."

Formed back in 1989 when Windstein's previous band, the Slugs, fell into disrepair, Crowbar has followed a slow, steady trail of evolutionary growth. While a variety of members have trickled through the band's ranks over the last decade, it has been Windstein and Strange at the core of the band's music virtually since day one. Early on, the band found their path blocked by a variety of factors—not the least of which was the music scene's lingering belief that a band had to have big hair and tight pants in order to make it. But by 1992 the group had landed their first indie record deal and proceeded to record **Obedience Through Suffering**. Though the disc sold little, it served to open the doors of fan interest, and by

major commercial breakthrough for Crowbar, introducing them to an ever-widening throng of admirers, all drawn by this band's rough-n-ready style. Then, with the appearance of 1997's **Broken Glass**, their fans' hard rock hunger was again satiated by the group's thundering riffs and hammering rhythms. Today, however, as their world-wide fan base begin to digest the expanded scope presented on **Odd Fellows Rest**, Crowbar sense that a new era is about to begin for them.

"I know some fans have been surprised by some of the new material because it's far more accessible than anything we've done before" Windstein said. "I think they expected the growl that has kind of become my trademark, and that's there, but we were determined to really step out a bit. I think we've handled everything that's come our way real well."



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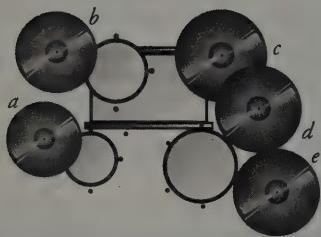
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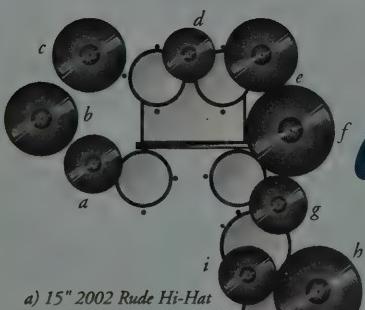
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HARD ROCK HAPPENINGS

KORN POPS: The members Of Korn state that they're "happy"— but far from overwhelmed by the incredible success enjoyed by their latest album, **Follow The Leader**. To recap some of the disc's accomplishments: it made a Number One debut last September, selling over 300,000 copies in the process. It went "gold" in only two weeks and "platinum" in five weeks. Now it appears to be on its way to double-platinum...and beyond. "We made the album we wanted to make," said vocalist Jonathan Davis. "It's great that so many other people seem to like what we've done. That's really cool."

AERO GAIN: As hard as it may be to believe, the success of last summer's smash single, *I Don't Want To Miss A Thing*, represented the first Number One hit in Aerosmith's illustrious career. The song's cross-over success obviously also laid the groundwork for the highly successful appearance of the band's recent

live disc, **A Little South Of Sanity**. According to Aero drummer Joey Kramer, the group's recent string of hits has been as surprising to them as anyone. "When things happen, you just try to accept them," he said. "We've been pleasantly surprised by all this—we're certainly not complaining."

KISS MY ASS: It's no secret that Kiss never miss a trick when it comes to taking advantage of every commercial opportunity that comes their way. One of the most unusual cross-promotion ventures that the legendary Costumed Crusaders are currently involved with features special *Kiss My Ass* toilet paper—jet black with the Kiss logo emblazoned upon it. "Why does toilet paper always have to be so boring?" asked bassist Gene Simmons. "It's time that we make the experience of going to the bathroom a little more exciting."

GOIN', GOIN', GONE: It still remains

something of a mystery as to why Zim Zum was dismissed as a member of Marilyn Manson's band. According to some on-the-scene sources, the axe slinger was occasionally late to band recording sessions, a situation that apparently annoyed Mr. Manson to no end. There is still no word as to who will be hired to replace Zim Zum on Manson's upcoming world tour, though it seems likely that the new guy should be in place by the time you read this.

RAGE IN THE CAGE: It seems as if Rage Against The Machine are gearing up to hit the tour trail in support of their soon-to-be released third album. If past road accomplishments can serve as a precursor for what may occur in the future, it's not hard to speculate that the next tour will feature an array of hard-hitting, politically-insightful rockers geared to enrage and enlighten. "Every time we make new music we want it to represent something special," said guitarist Tom Morello. "As far as we're concerned, there's no point just to write a song unless the message is there."

PEPPER POT: Lots of good news on the Red Hot Chili Peppers front this month. Not only is the band's new Rick Rubin-produced album making a big mark on the rock world, but the band is planning on beginning their first tour in three years.

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According to vocalist Anthony Keidis, the band is now more focused and committed than they've been in a long, long time. "I spent a lot of time with Flea over the last year," the singer said. "And we grew closer than ever. That's had a big impact on the band, and it's been a very positive impact."

PILOT UPDATE: With the ever-lucky Scott Weiland now apparently free from any legal consequences caused by his latest drug bust, talk has again begun surrounding a reformation of the Stone Temple Pilots. According to those close to the scene, Dean and Robert DeLeo remain understandably wary concerning their singer's on-going plight, though they have not totally cast aside the notion of one day reforming one of the '90s most successful hard rock acts. Still, in all likelihood it will take an extended period of good behavior by Weiland before any sort of STP reformation can become a reality.

ZOMBIE ZINGER: The infamous Rob Zombie continues wowing crowds across the nation with the intensity of his *Hellbilly Deluxe* tour—his first without the supporting force supplied by his former bandmates in White Zombie. Along the tour trail, Zombie has been hearing many questions concerning the whereabouts of Motley Crue drummer Tommy Lee, who made a number of sterling appearances on Zombie's first solo disc. "I hope everything is going well for Tommy," Rob said. "When we were working on this album, it was right in the middle of everything that was going on with his wife. I think working on this music was a great relief from stress for him."

SAB BLAB: Work on Black Sabbath's eagerly anticipated new studio disc is moving along at a slow-but-steady pace according to the band's members. With interest in the reunited unit (Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward) at a 20-year high thanks to the success of the group's recent live album, *Reunion*, it seems certain that the upcoming studio effort will instantly return the Sabs to a position of dominance in the hard rock world. "We want to album to be incredible," Ozzy said. "We want it to be the best music we've ever made."

BRAZILIAN BEAT: While the members of Sepultura insist that they haven't compared the sales of their recent disc, *Against*, with those enjoyed by former bandmate Max Cavalera's band, *Soulfly*, they can't help avoiding the comparisons made between the two groups. "We are Sepultura, and that's it," said Igor Cavalera. "What anyone else does is really of no interest to us. If the fans want to compare, that is their concern, not ours."

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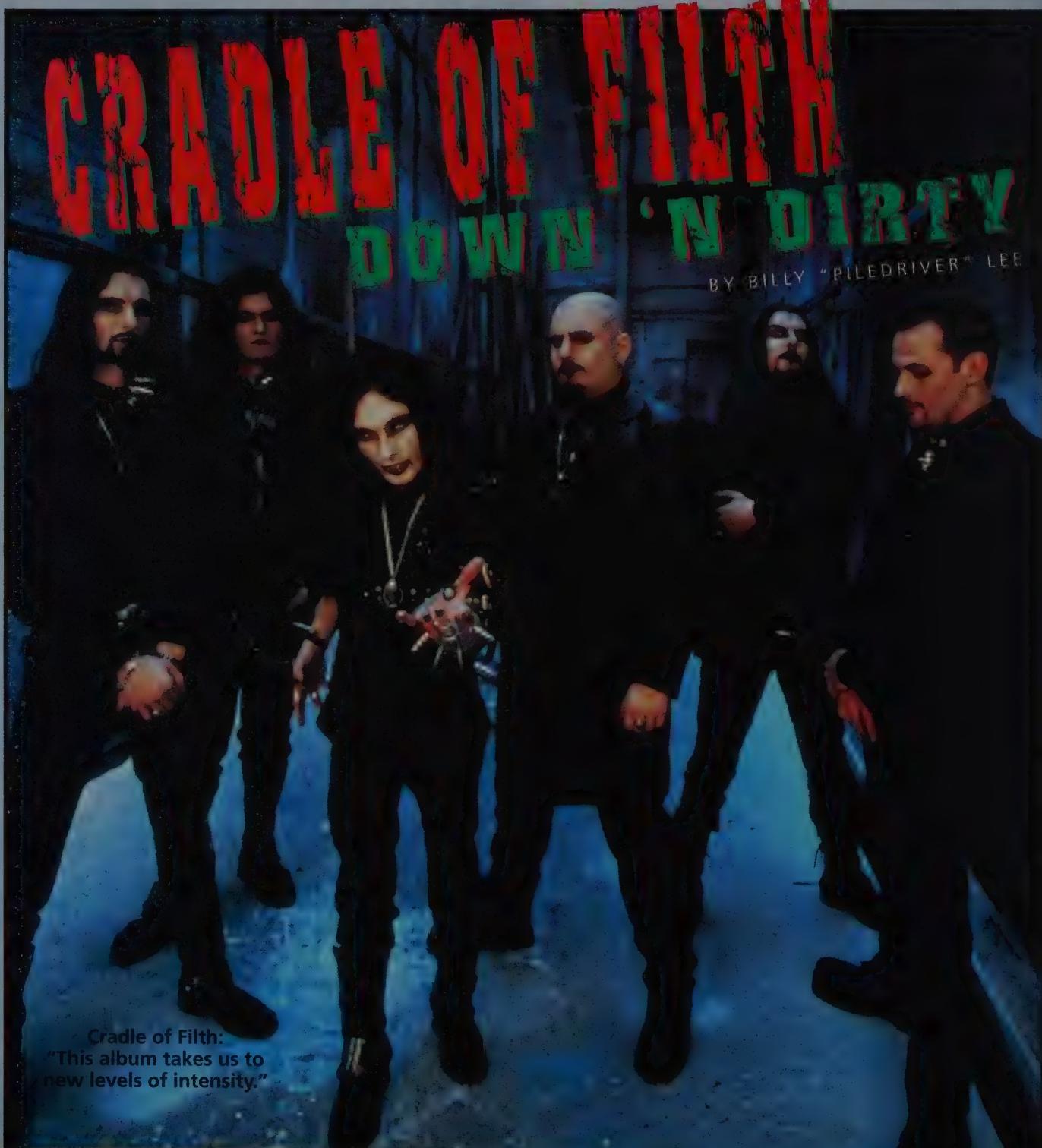
The old saying goes that "you can't judge a book by its cover." And perhaps a new rock and roll axiom should be added to that time-honored list that states "you can't judge a band by its name." After all, if you were to judge the British heavy metal band Cradle of Filth strictly by their name, you'd probably quickly dismiss them as yet another of those disgustingly vile, pointedly stupid, musically simplistic acts that seems to enjoy living out eternity in the rock and roll underground. But if you were to do that, you just may be passing on one of the most ambitious, creative and overpowering bands currently operating within the heavy metal sphere. As

shown throughout CoF's latest disc, **Cruelty And The Beast**, this is one metal monster that may well rank as a wolf masquerading in sheep's clothing.

In style and spirit this collection of highly erotic, eminently sinister and undoubtedly heavy tales of love, lust and lasciviousness — all presented in "concept" form detailing the perverse exploits of the infamous real-life 16th Century Hungarian countess, Elisabeth Bathory — are a far cry from what one might consider "traditional" metal fare. But in the ever-capable hands of Dani Filth (vocals), Stuart Anstis (guitar), Gian Pyres (guitar), Robin Eaglestone (bass), Lector (keyboards) and Nicholas Barker (drums),

Cradle of Filth's music assumes a power and grandeur that clearly marks it as a "classic" metallic offering. Such songs as *Thirteen Autumns And A Window* and *Desire In Violent Overture* sparkle with a bone-chilling intensity virtually certain to raise the shackles of anyone brave enough to sample CoF's unique musical presentations.

"Working on a concept album—especially one of this sort—presents a variety of interesting situations," Filth said. "The subject matter lends itself very well to the kind of music that we like to play—it's dark, evil, sinister and extremely erotic. I think it takes us to a new level of intensity, and we hope that American fans are ready to experience



Cradle of Filth:
"This album takes us to
new levels of intensity."

what we're presenting."

It should be fascinating to see exactly how State-side hard rock fans respond to Cradle of Filth's latest opus. Will they react to the band in the same fanatical manner as many of their European metallic brethren have been doing since CoF's start in the early '90s? Or will the ever-cool American rock brigade choose to turn their collective backs on this unit's decidedly different rock and roll style? While those involved with promoting and publicizing **Cruelty And The Beast** obviously hope that the former scenario proves accurate, even they realize that this group's music may simply be too intense and too *different* for Manson-loving, Ozzy-embracing State-side fans to truly accept.

"There is definitely a style of European metal that for whatever reason has never really reached above cult status in America," stated a noted music scene observer. "I believe that Cradle of Filth is among the leaders of that late '90s style of highly progressive, highly sexual 'dark metal'. Whether or not that translates over to American audiences really remains to be seen. It never has before, and it's very hard to understand why. Certainly more mainstream metal has been equally shared by American and European fans—but the kind of music presented by Cradle of Filth has so-far been stopped at the border in a certain sense."

"Working on a concept album presents a variety of interesting situations."

Cradle of Filth have been waging their battle for world-wide recognition since 1991 when this British-based unit released a series of demo recordings that made them instant sensations throughout the European metal underground. By 1993 they had signed their first recording contract and retreated into the studio to create **The Principles of Evil Made Flesh**, a disc that was hailed as a five-star smash in many of the Continent's leading rock rags. But soon after the album's appearance, a war of words broke out between CoF and their label, leading to not only the group seeking greener artistic pastures, but also causing a major breakup within the band. The release of an EP, **Vampire**, in 1995 signalled the termination of Cradle's first record deal, and by 1996 the group had inked a new contract and had begun work on **Dusk and Her Embrace**, on which the band began solidifying their special *erotic-rock* style.

Following that disc's appearance, Cradle

of Filth hit the road, traveling throughout Europe, and even venturing to America for the first time for a one-show-only appearance at the 1997 Milwaukee Metal Fest. But as the band's world-wide popularity continued to grow, more troubles began to brew within the group, forcing additional line-up changes before the band began focusing on writing and recording the material that would eventually emerge as **Cruelty And The Beast**. Recorded in Birmingham, England, during the first months of 1998, the disc undoubtedly serves the function of further refining and defining CoF's musical stance. From first note to last, this sordid tale of lust and adventure serves as a perfect introduction for the uninitiated to CoF's highly unusual musical world. While some may find Filth's netherworldly vocals a tad hard to take, and others may note that the group's lyrics occasionally seem

Dani Filth:
"We like dark, sinister extremely
erotic subject matter."

cumber-
some and pointless, such factoids blur under the lethal barrage of Cradle of Filth's musical attack.

"It's an interesting story we tell on the album," Filth said. "It's all about Countess Elisabeth Bathory who lived as a noble in Hungary in the latter part of the 16th Century. She had this incredible blood lust that eventually led to the deaths of 600 young women. They all died to keep the Countess' 'fountain of youth' filled with virgin blood. Eventually she became known as Princess Dracula, and while she managed to avoid a grisly death of her own, she was locked in the bedroom of her own home, where she lived out the last three years of her life."

"It's all quite fascinating, and I think that we did an excellent job of capturing the most sordid and horrific elements of this true-life story. I know that we're quite satisfied with the job we did, now it will be up to the fans to tell us how they feel about our efforts."



ROB ZOMBIE STANDING ALONE

BY ROBERT BROCK

Rob Zombie knew it wouldn't be easy for him to break away from the haunting mystique of White Zombie. After all, that band's two major label releases, *La Sexorcisto* and *Astro Creep: 2000* have sold a combined total of over 4 million copies during the '90s. In the process of doing so, they've played a vital role in establishing the WZ crew as one of the most lethal hard rock bands of their generation. But there has always been much more to Mr. Zombie than merely helming a multi-platinum rock and roll machine. There was the "art" side of his personality: Zombie personally designed and created the album art for each White Zombie album, as well as creating the images that adorned the group's T-shirts. Then there was the "film" side: Zombie directed WZ's award-winning 1993 video clip for *More Human Than Human*, and was initially chosen to direct the next offering in the successful *Crow* movie series.

Despite his multi-faceted talents, however, deep in his heart Rob Zombie's primary passion has remained his music, a fact in evidence throughout his first solo venture, *Hellbilly Deluxe*. While in style and execution many may state that this latest venture is strikingly similar to classic White Zombie, Rob is quick to point out that the album offers a few "surprises" as well. Yup, there's no denying that Rob Zombie may well remain in the daunting shadow of his "former" band for the foreseeable future, but he also knows that this time around he's grabbed hold of every aspect of his approach—the look of it, the sound of it and the attitude of it—and taken it to the next evolutionary level.

"This is no small, self-indulgent album filled with whining about deep feelings," Zombie said. "This is a full-blown, evil raging beast—a total Zombie extravaganza. I

Rob Zombie:
"This is a total Zombie extravaganza."

hear everyone talking about this as a 'solo record', but that has a very weird effect on me. When I hear that term I think of some frustrated rocker who yearns to make some easy listening pop song. That's definitely not the case here."

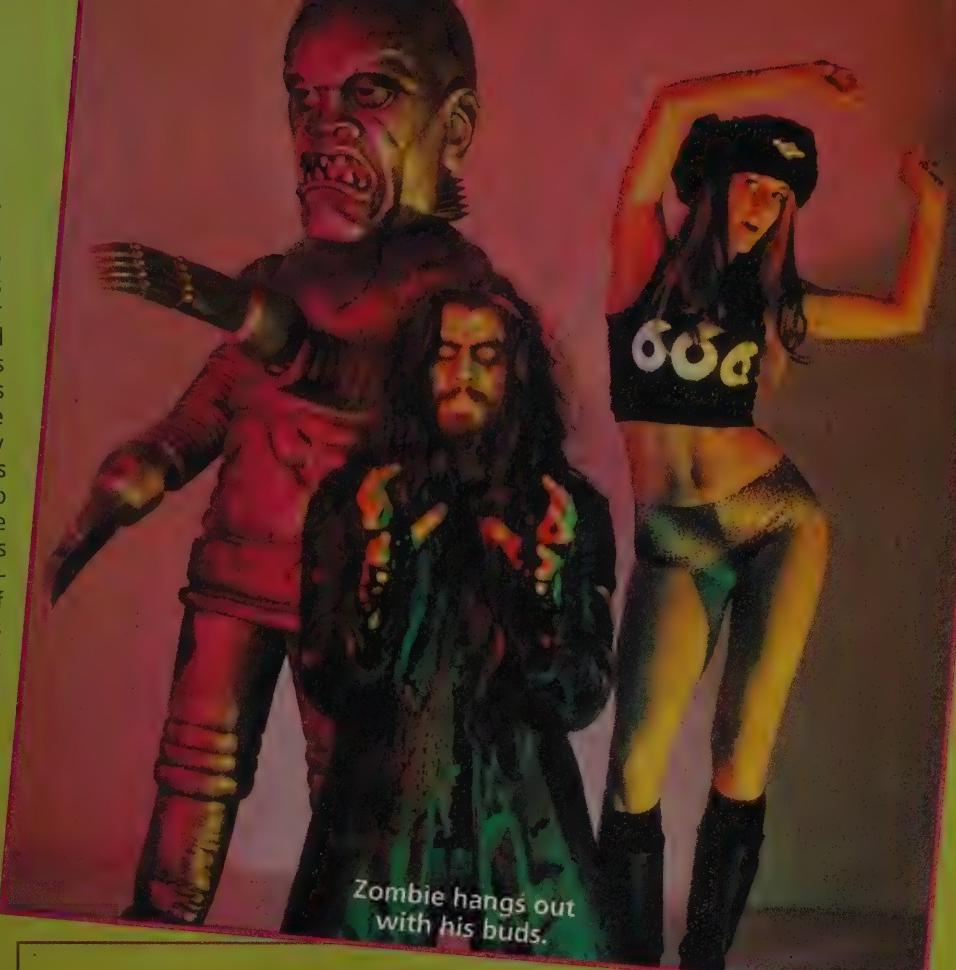
Indeed, **Hellbilly Deluxe** is about as intense a rock and roll workout as any listener's ears are likely to experience during this calendar year. Its raw sprinkling of metallic, punk and techno elements—all interspersed with Mr. Z's own unique artistic vision—mark the disc as one of the landmark achievements of the late '90s. It is an effort that not only paves the way for hard rock's future, but simultaneously plows down anyone and anything brave enough to stand in its path. Though some may initially be deterred to delve into the depths of Zombie's album due to the rampant "Grade B" horror-movie mentality that pervades every aspect of the disc's presentation, once one moves beyond Rob's face-from-beyond-the-grave cover art, the music rocks with an intensity and passion that in some ways surpasses even his most outrageous WZ work.

"A lot of the sound on the album has to do with who played on it," Rob said. "The musicians involved with making this music were really exciting. The drummers were especially vital, and both John Tempesta, White Zombie's drummer, and Tommy Lee, who everyone knows from Motley Crue, really helped shape what I was doing. It amazed me how

much difference a drummer makes. The whole feel on the songs that Tommy plays on is so different. It's really amazing."

What originally started out as a three-song EP designed to take up the time before production on the new *Crow* flick was scheduled to commence, has now evolved into Rob Zombie's statement-of-purpose. When plans for the *Crow* movie began to go awry last spring for a variety of still-unspecified reasons ("they loved my script, but we just didn't agree on some other things"), Zombie suddenly found himself with a more-than-expected amount of free time on his hands, thus **Hellbilly Deluxe** began to take form as a full-length, full-throttle production. Deciding to cast aside the remnants of White Zombie—with whom Rob had some apparent problems by the end of their last tour—he gathered together a crew consisting of Tempesta, guitarist Riggs and Nine Inch Nails

guitarist/bassist Danny Lohner to form a band that could help bring his warped musical visions to life. And on such songs as *Meet The Creeper*, Zombie has forged into some clearly uncharted rock and roll terrain—



Zombie hangs out with his buds.

"This is no self-indulgent album filled with whining about deep feelings."

places where only he feels brave enough to tread.

"To me it was real important to have a group of musicians to work with," Rob said. "Rock and roll is still very much a 'band' thing. You need people to feed off of. But where you take it from there is the important thing. You need people who understand each other and are willing to pour everything they've got into what they're creating. I think you hear that on this album."

Of course, what many long-time Zombie followers now want to know is if and when Rob will ever decide to reform White Zombie. As indicated earlier, it was one of rock's worst-kept secrets that by the end of the band's 1996 world tour, some members of the band were barely talking to one another. A break was clearly needed. But what still remains to be ascertained is whether or not that break will turn out to be merely a temporary blip in the platinum-coated WZ work-zone, or a permanent blotch on the band's record. Ironically, though the music contained on **Hellbilly Deluxe** and recent White Zombie discs share many common elements (understandable considering Rob's heavy-handed control) so far fan response to the solo effort has paled somewhat in comparison to past group efforts. Perhaps a less-than-stellar chart performance by **Hellbilly Deluxe** would serve to open the door for White Zombie's eventual return...perhaps not.

"I don't know if Rob would ever go back to a situation he wasn't totally happy with," a Zombie confidant revealed. "He's been happier in recent months than he's been in a long time, and I don't believe that album sales will ever dictate in which direction his career is headed. He's always so willing to try new things—whether they be comic book art, film or new types of music—that to take any sort of step back just isn't within his realm of thought. But who knows what Rob might do next? The unpredictability of his nature is one of his most appealing qualities."

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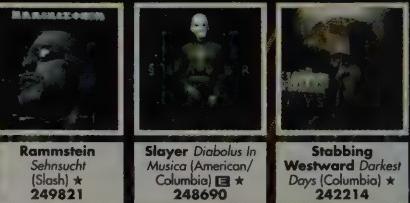
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RAGE AGAINST

Things are never quiet in the world of Rage Against The Machine. Even when this chart-topping, award-winning, politically explosive hard rock unit decides to take a short break from the trials and tribulations presented by their intense rock and roll lifestyle, their personalities refuse to let them switch their high energy throttle to the "off" position. Indeed, the time between albums and tours can be even more hectic for Tom Morello, Zack de la Rocha, Tim Bob and Brad Wilk than when they decide to combine their abundant skills for the creation of new Rage music. Such has been the situation throughout the second half of 1998 for these Left Coast leftists, with de la Rocha taking a highly visible stance in the ongoing freedom fight of Mexican migrants, and Morello busying himself with a variety of fast-paced movie soundtrack assignments. All-in-all, it certainly hasn't been a "down" time for this Machine... especially now as they begin to put the finishing touches on their eagerly-anticipated new studio disc.

"We like keeping busy," Morello explained. "And when we can keep active by participating in things that inspire us, that's even better. We've each kept active with our political and musical interests over the last few months—but that's not to say that we haven't been focusing on new Rage Against The Machine music as well."

The world is impatiently waiting to hear the follow-up to the band's highly successful 1996 outing, *Evil Empire*. Unquestionably, the aura that Rage Against The Machine has built in hard rock circles since they first burst upon the scene some six years ago clearly continues to grow at an almost exponential rate. As their influence reaches deeper and deeper into the very heart of the rock scene, and their often controversial political stances make more and more fans aware of the various inequities that infect modern society, these rap-cum-metal masters can feel comfortable in the knowledge that their incendiary involvement in so many left wing causes has opened the eyes of many who may have previously preferred to keep themselves comfortably numb when it came time for social/political interaction.

"If we can get even a few fans to understand the situation out there, then we will have accomplished a great deal," de la Rocha said. "We don't expect everyone who buys our albums or comes to our shows to understand our political stance—or to agree with it. But it's important that as many as possible are at least made



FROM THE

"We've each kept active with our political and musical interests."

aware of what's going on."

In recent years it's clearly been left up to bands like Rage Against The Machine to use the power of rock and roll to unite the often divergent worlds of politics and music. Utilizing an intoxicating blend of heavy metal, rap and punk, the band has constructed a razor-edged musical attack which on songs like their critically-lauded *Bulls On Parade* often threatens to obliterate everything that stands in its path. When the group's self-titled debut album was released in 1992, Rage Against The Machine was heralded by some in the metal underground as the "most important" band of their era if for no other reason than their apparent willingness to tackle head-on a wide spectrum of cutting-

edge issues, ranging from media censorship to government corruption.

While some critics believed the band's pointedly barbed political statements and occasionally overtly blatant lyrical efforts would turn off more fans than they would turn on, *Rage Against The Machine* proceeded to sell over three million copies world-wide, thanks in part to the crossover success of their bristling musical diatribe, *Killing In The Name*. When their follow-up effort, the aforementioned *Evil Empire* enjoyed similar platinum success—as well as garnering a variety of Grammy nominations along-the-way—even the most cynical band observer was ready to concede that this So Cal quartet had quickly grown into one of the most potent,

THE MACHINE

BY MIKE HARPER



influential and important bands currently operating under the all-encompassing banner of rock and roll. Now with the release of their third disc, one would need to be both blind and deaf not to see and hear the commotion that this unique unit is causing throughout the music biz.

"Our songs come from the personal experiences we had while growing up," de la Rocha explained. "We saw the problems, we experienced the corruption. It was difficult. Either you could turn your backs on the problems, as so many people did, and just accept them, or you could do your best to say something about them and try to raise the public's awareness."

Despite all of their recent success, however, don't for one second think that Rage Against The Machine has spent any of the last six years resting on their laurels or enjoying the fruits

of their labors. That's simply not their style. Rather, the band spent nearly three of those years touring the world virtually non-stop, finding strong markets for their politically-inspired rantings in Europe, Asia and even Australia—one of the reasons that their multi-platinum debut sold twice as many copies internationally as it did in the States. Much to their surprise they found out that there was incredible overseas interest in the perceived political turmoil of the United States, and Rage found themselves the extremely willing vehicle through which much of the news concerning that turmoil was disseminated.

"What some people in the United States fail to realize is that there is a great deal of interest in what happens here—both good and bad," de la Rocha said. "The world looks to America, and it responds in a very strong, very vociferous way."

Now a new round in the always intriguing battle of Rage Against The Machine vs. "The System" is about to begin. While some may view the band's recent success as inevitably turning them more mainstream in action if not in word, the band members themselves insist that their recent string of platinum albums and sold-out tours has only heightened their depth of commitment to their various ultra-liberal causes. Whether or not there is ever a backlash against Rage's lyrical rage from those in America's ever-more-conservative heartland (though those types seem more interested in dealing with comic book characters like Marilyn Manson than a target that can actually fight back), it seems certain that this is one band who will never lose their bite, or their willingness to stand up for the oppressed and the underprivileged around the world.

"We never expected to become rich and famous by doing this," de la Rocha said. "That kind of goes against what we stand for. But if people want to listen to us and respond to us, that is what we stand for."

"This album is a reflection of where my music has been headed for the last few years."

Bruce Dickinson felt it was time to make a heavy metal album...again. After meandering through a variety of eclectic hard rock styles since his departure from Iron Maiden in the early '90s, the legendary vocalist sensed deep in his rock and roll soul that it was the proper moment to unleash the long-dormant

could fence on an international level, write best-selling novels and race aircraft with the same aplomb as handling a microphone— Dickinson has never played by the rules so often laid down by the contemporary music empire. But at the same time, he has finally begun to come to grips with the knowledge of what his fans

emotional level that may surprise some people. This is music with a great deal of substance, and that's what pleases me most. In a way it's a combination of all the musical influences I've had throughout my career all coming together."

Now the trick for Dickinson will be figuring out how to best present the music

BRUCE DICKINSON



MAN OF IRON

BY WINSTON CUMMINGS

metal "beast" within him. Teamed once again with former Maiden partner, guitarist Adrian Smith, Dickinson went to work on **The Chemical Wedding**, perhaps the heaviest, most uniformly overwhelming album of his two-decade career. On such songs as *King In Crimson*, *The Tower* and *Trumpets Of Jericho*, Mr. D has produced a totally uncompromising disc seemingly guaranteed to satisfy both his long-time Maiden supporters as well as a new legion of fans.

"It wasn't as if I suddenly thought, 'hmmm...perhaps I should play heavy metal again,'" Dickinson said. "It was nothing so calculated or planned. This album is much more a reflection of where my music has been headed over the last few years, and with Adrian again at my side, the musical direction was extremely comfortable and natural. This in no way is an attempt to harken back to the past, though I remain as steadfastly proud of that music as ever. This is a new day and a new metal approach for me, and I find that eminently exciting."

In light of this most recent "twist" to his fabled music career, how ironic it is that just two years ago, with the release of his previous solo effort, **Accident of Birth**, many music pundits had begun praising Dickinson for finally entering the '90s—in a figurative sense, if not a literal one. Today, however, with the heavy riffs of **The Chemical Wedding** recalling the halcyon '70s and '80s days of Maiden's metallic glory, it seems as if Dickinson, Smith and their hand-selected musical troops have taken a calculated step back in time. Always something of a rock and roll renaissance man— someone who

Bruce Dickinson:
"This is in no way an attempt to harken back to the past."

most want from him...a thought-provoking, yet eminently heavy musical presentation. The results, as displayed throughout **The Chemical Wedding**, represent what may well be the most exciting music Dickinson has played since his debut with Maiden more than 15 years ago.

"There's a vitality and substance to these songs that I don't believe I've ever experienced before," Dickinson said. "While there is unquestionably a great deal of power behind this music, there is also an

contained on his latest outing on the concert stage. With such successful past solo outings as **Balls To Picasso**, **Skunkworks** and the aforementioned **Accident Of Birth** from which to also draw material, Dickinson's upcoming world tour promises to be one of the most demanding and entertaining of the vocalist's career. But inspired by the critical raves already garnered by **The Chemical Wedding**, he seems primed and ready to take on the myriad of challenges that now

confront him. Apparently for Bruce Dickinson the metallic sounds presented on his latest offering serve as his renewed call-to-arms, and this British ball of energy appears more anxious than one might expect to once again place his unique vocal stamp upon the '90s hard rock world.

"This is what I love to do," he said. "I have a lot of other interests, I always have. But when it comes to making music, especially this kind of music, there's something deep inside of me that finds an incredible level of satisfaction. I only hope I can bring a degree of that satisfaction to those who buy the album."

ADMONY COLUMN Brave Words and Bloody Knuckles #26480

ANARCHIST Message From The Golden Hall #14153

ANARCHIST Mercenary #140616

ANARCHIST Reason #72429

ANARCHIST Suffering How? #72452

ANGEL CITY Mad Grandiose Bloodlines #14143

ANGEL CITY Two Minutes Warning #23581

ANGOR WAT Angel Of Death #72428

ANGOR WAT Corpus Christi #72430

ANGOR WAT The Name...Jesus/Corpus Christi #14088

ANVIL Past and Present Live #14095

ANVIL Strength Of Steel #72367

ANVIL Stronger Than Hell #72368

ANVIL Plugged In Permanent #14122

ARMORED SAINT Mercenary #14059

ARMORED SAINT The Saint #80541

ARMORED SAINT Saints Will Conquer #14065

ARMORED SAINT Symbol Of Salvation #17014

ARTCH Another Return To Church #72405

ATHEIST Unquestionable Presence #26717

AVANTAGE Out Of Control #14067

BAUMGARTNER, KEN Bomber-EP #1903

BEATS THE HELL OUT OF ME Beats The Hell Out Of Me #14027

BEATLES The Best Of The Beatles: Theatrical Music #14067

BESIEGECH...from a bleeding heart #14162

BITCH Cannation Alibi-MBR-1002

BITCH Double Rock #37274

BITCH Baby #73181

BITCH A Rose By Any Other Name #14214

BITCH The Bitch Is Back #14216

BOLT THRUROCK Mercury #14026

BOLTY THRUROCK #14088

BROKEN HOPE Swindled In Gore #14088

BROKEN HOPE Requiem For Disgrace #14018

BROKEN HOPE Louathing #14120

CANDLEMASS Darkened #14024

CANDLEMASS Ancient Dreams #73040

CANNIBAL CORPSE Carnage #37417

CANNIBAL CORPSE Eaten Back To Life #14024

CANNIBAL CORPSE Tomb Of The Mutilated (uncensored) #14003

CANNIBAL CORPSE The Bleeding (uncensored) #14010

CANNIBAL CORPSE Hammer Smashed Face-EP #14014

CANNIBAL CORPSE Butchered All In Black (uncensored) #14072

CANNIBAL CORPSE The Bleeding (uncensored) #14172

CANNIBAL CORPSE The Bleeding (uncensored) #14137

CANNIBAL CORPSE The Bleeding (censored) #14137

CANNIBAL CORPSE The Bleeding (uncensored) #14202

CANNIBAL CORPSE Ville (censored) #14104

CANNIBAL CORPSE Gallery Of Suicide (uncensored) #14251

CANNIBAL CORPSE The Bleeding (uncensored) #14181

CELESTIAL SEASON Solar Lament #72103

CHANNEL ZERO #14098

CHANNEL SLAUGHTER House Of Pain #14013

CHEMLAB Magnetic Field Resistor #14028

CHEMLAB Eastside Militia #14115

CHERRY BOMB The Devil EP #14143

CLAWFINGER Dead, Blind, Dumb #14073

COOPER, ALICE From The Inside #26445

COOPER, ALICE The Last Stand #26446

COOPER, ALICE Music Of Love #26447

CORROSION OF CONFORMITY Animosity #14078

CORROSION Of CONFORMITY #14108

CRISIS Deathless #14141

CRYSTAL RADIANCE Rule Awakening #72420

CRYSTAL SLAUGHTER Service #72148

CRYSTAL SLAUGHTER Money Talks #72024

D.R. HORROR A Rose For A Kill #73047

D.R. HORROR #73047

DAIM HINDUAJ The Sounds Of The Black Art #18121

DAIM HINDUAJ The Sounds Of The Black Art #18123

DAIM HINDUAJ Shadoe In The Night #1114

DEAD END Shambas #72234

DEAD HORSE Death And Pretty Flowers #26716

DEAF DEALER Keeper Of The Flame #72152

DECIRAH HAMMER Head #14111

DECIRAH Dark Forces #14111

DEEP PURPLE Made In Europe #26455

DEFENSELESS Under The Blade #14157

DESOLATORY Into Eternity #72407

DESOLATORY Swallow The Snake #72338

DESTINY'S END Breath Deep The Dark #14178

DIAMOND HEAD Lightening To The Nation #14005

DIAMOND HEAD Head First EP #14136

DR. KNOW Regale #14132

DREAM CHILD Rescuing The Golden Gate #14195

DR. KNOW This Island Earth #72240

DR. EGGSPIKE Eggs & Math #72240

DROP HAMMER Mind And Body #2214

DROWNED OUT #14091

DROWNING POOL #14091

Don't be fooled by their pretty faces... those girls in Drain S.T.H. can sure as heck ROCK! Unlike so many of their guitar-toting, poseur-power sisters of yesteryear, behind the fetching countenances put forth by Martina Axen, Flavia Canel, Anna Kellberg and Maria Sjoholm are four women who possess

an innate and intimate understanding of the hard rock form. As displayed throughout their major label debut, **Horror Wrestling**, these Scandinavian sweethearts (how blatantly sexist of us!) continually display a finely honed rock and roll sensibility—a style that has drawn favorable comparisons to everyone from Alice In Chains to Black Sabbath to Marilyn Manson. But don't try to convince these young ladies that they're ripping off

some other act's sound or that their fast-rising success can be attributed to the uniqueness of their sex. If you do, you're just liable to wind up with eight stone-cold eyes staring back at you...and a few clenched fists ready to strike!

Hit Parader: How annoying is it when people try to dismiss Drain S.T.H.'s music as being "good..for girls?"

Martina Axen: We've lived with that throughout our careers, so it isn't annoying any longer. Most of those comments come from

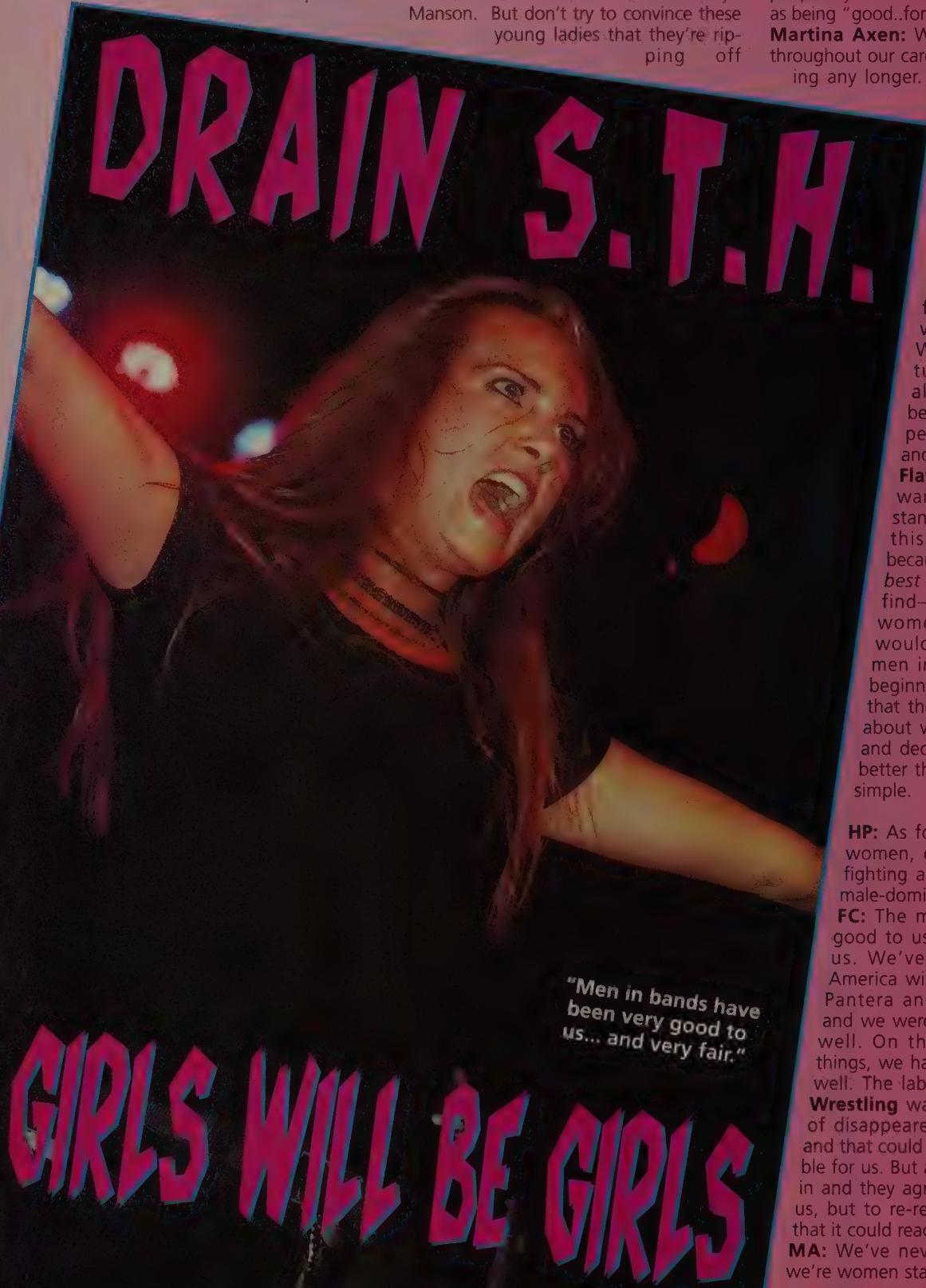
people who either haven't heard our album or seen us play live. Once they do, they don't think of us as a "girl" band any more. We're quite proud of what we do, but the fact that we are four women is irrelevant. We didn't put our picture on the original album cover just because we didn't want people to notice who and what we were.

Flavia Canel: What we want people to understand is that we formed this band together because we were the four best musicians we could find—not the four best women musicians. We would gladly have taken men into the band in the beginning, but it happened that the women who heard about what we were doing and decided to try out were better than the men. It's that simple.

HP: As four young, attractive women, do you find yourself fighting an uphill battle in the male-dominated rock world?

FC: The men have been very good to us, and very fair with us. We've already toured in America with the likes of Ozzy, Pantera and Marilyn Manson, and we were always treated very well. On the business side of things, we have also been treated well. The label on which **Horror Wrestling** was first released kind of disappeared a few years ago, and that could have meant big trouble for us. But a major label stepped in and they agreed to not only sign us, but to re-release that album so that it could reach a wider audience.

MA: We've never let the fact that we're women stand in our way. We're



very glad to be women because it does instantly make people stand up and take notice. We know that we have the talent to convince everyone that we belong. I think that there have been a few occasions where some people in the crowd may have said something rude, but this is rock and roll, you have to expect that. Believe me, we can take care of ourselves in any situation.

HP: You mentioned that your original record label disappeared last year. How concerned were you at that point about the band's future?

MA: We were concerned on a certain level because we suddenly didn't have the kind of support that we had grown

radio to listen, and they can get the press to write about us. It's all quite exciting.

HP: We know that **Horror Wrestling** was recorded two years ago, do you have new material ready yet for your next album?

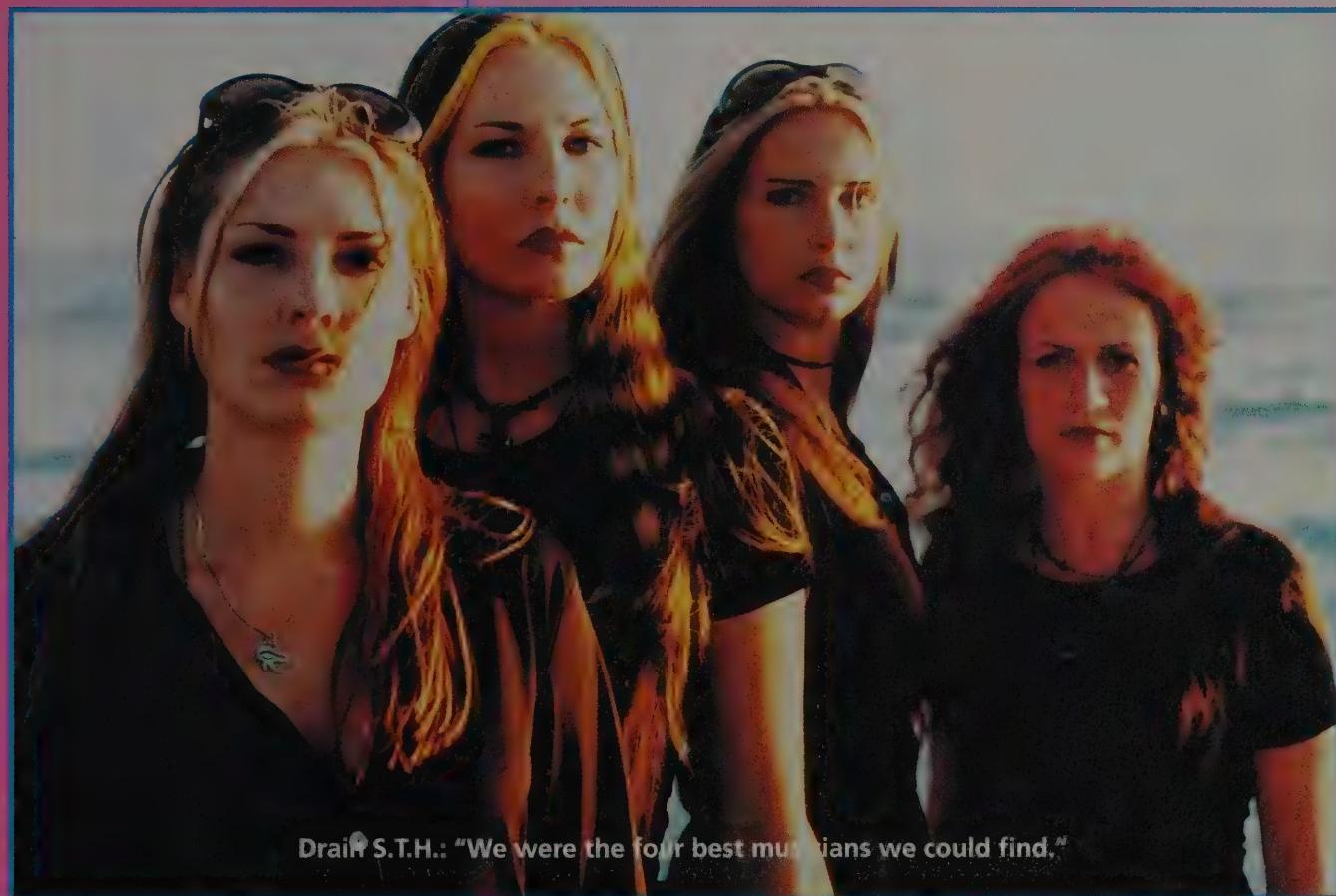
MA: Oh, we have a lot of new songs that are ready to be recorded. That perhaps is the only frustrating part of having **Horror Wrestling** released again.

more experience and things like that all go into the music you make.

HP: How have the fans back home in Sweden reacted to the band's international success? Have they rallied to your cause or have they felt somewhat abandoned?

FC: They are all very proud of us. Many of the fans back home realize that we have a chance to put Swedish rock on the map in a very good way. Most people think of

"Once people hear us, they don't think of us as a 'girl band' for long."



Drai S.T.H.: "We were the four best musicians we could find."

used to. It might have been a small label, but they cared about us and our music. We knew that no matter what we would survive and carry on. We would play live and write new songs until something came along again, but luckily for us we didn't have to wait very long.

FC: There are many differences between being on the kind of label we originally were on, and the kind of label we're on now. Before everything was a struggle. They didn't have the power to make things happen, though they really wanted to do the best for us. Now, a big label like Mercury can make so many wonderful things happen. They can get

We're all ready to move ahead with new music, but our focus must remain on the songs we wrote and recorded a number of years ago. But we're still quite pleased by those songs, though I think our new material will be a little different.

FC: Our next album should have a somewhat different feel to it, though the basic approach we use will be the same. This is the music we know and like, so to change too radically would be silly. It's more that over a period of time, especially after all that has happened to us over the last few years, you begin to draw on new and different sources of inspiration. Touring America, having

Swedish music as either being pop or being death metal. Well, obviously we're neither of those. The fans at home realize that we have gone out to take on the world in a very strong and positive manner, and that makes them all proud.

MA: I'm sure that there are some Swedish fans who wish they could come out and see us play more often, but that's okay. For the most part our fans have been very good to us. Each day we have the opportunity to meet new fans wherever we play, and it's amazing how many of them know about us and our music. In a way we're like Swedish ambassadors, but instead of spreading Swedish good will, we're spreading Swedish rock and roll.

It was late on a crisp fall afternoon. The sun had already begun to dip below the horizon, the sleek tour bus began to slow down as it approached the mesh security gate which surrounded the service entrance to the spankin'-new mid-western arena. The sound of screeching wheels brought on by a slightly-too-overzealous application of the vehicle's break pedals seemed to serve as a clarion call to the dozens of young fans who had gathered outside the arena hours before showtime to mingle and to pass the time with those who shared their heavy musical tastes and their liberal cultural perspectives.

To be honest, the crowd was a somewhat motley crew, dressed in an array of black T-shirts, ripped jeans and doo-rags. Many were either smoking various substances or drinking from bottles hidden in

everywhere we've been," Davis said. "They just pump so much life into you at every stop along the road. When you roll into a city and see them flocking to your show, it's really exciting. It instantly renews your faith in what you're doing. Sometimes after you've been on the road for a few weeks you begin to feel a little run-down. But when you meet the fans in the next city, it's like a pure shot of adrenaline. You feel great. You want to make sure that you put on the best concert of your life to show them how appreciative you are."

The reciprocal nature of the relationship Korn shares with their public has recently manifested itself in a variety of ways. It was those fans who helped push the band's latest album, **Follow The Leader**, to the apex of the sales charts the very first week of its availability last August.

their recent victories should truly come as a surprise to those who've followed the meteoric career of this hard-rocking quintet. After all, this is the band that scored one of 1994's most impressive debuts with the triple-platinum success of their self-titled first album. And this is the group that followed up that stunning victory with the million-selling and Grammy-nominated power of 1996's **Life Is Peachy**. Add to those impressive credentials Korn's co-headlining gig at the 1996 Lollapalooza Festival, and the recent emergence of the band's own Elementree Records label (on which Orgy appears) and you begin to get an inkling of the awesome brain power that lies under the various strange "doo's" that comprise this unique unit.

"When you love what you do, none of this is really work," Davis said. "I don't

KORN LEADING THE WAY

"The fans have pumped so much life into us at every stop along the road."

brown paper bags. To the average passer-by they probably seemed like a rather aimless and shiftless lot out for no-good. But seemingly within seconds, almost as soon as the tour bus' wheels slowed to a momentary halt, this rabble had been transformed into an inspired legion. They quickly moved to surround the vehicle and began screaming at the top of their lungs for its inhabitants to open a window and say hello.

While such a sight may have intimidated many bands, for the members of Korn it was nothing more than another welcome distraction on their way to their "office." The latest date on the group's highly successful *Family Values* tour was soon to begin, and after a seemingly interminable eight hour ride from the proceeding night's performance, vocalist Jonathan Davis, guitarist James "Munky" Shaffer, bassist Fieldy, guitarist Brian "Head" Welch and drummer David were only too happy to arrive at their next destination. They gladly rolled down their windows, slapped "fives" with their adoring fans, and as their tour bus began to regain speed as it passed through the security check point, they even tossed a few promotional items towards their most vociferous supporters.

"The fans have been really incredible

BY ROB ANDREWS

And it was those supporters who helped turn the *Family Values* tour into the most successful hard rock arena package of the early fall. With more than 10,000 screaming supporters showing up at each and every one of the shows—which also feature the likes of Rammstein, Limp Bizkit and Orgy—the tour has quickly become a dream-come-true for the Kornsters. But rather than wallowing in the sweetness provided by their current success, Korn's over-the-top state of adulation has only inspired these rap-cum-metal masters to work harder than ever.

"This whole experience has been incredible for us," Munky said. "Making the album...planning this tour...actually going back on the road. It's really been exciting putting each of those things together. Each of those things have presented their share of problems along the way. At times it seemed like we were jumping over a ledge and hoping that we'd make it to the other side. Now that the album is out and the tour is doing so well, we can begin to look back and say, 'I can't believe we really did it.'"

While their recent string of success has rocketed Korn to the very pinnacle of world-wide rock and roll acclaim, none of

want anyone to get the impression that we don't work hard, because we do, but for us there's so much pleasure involved with just making music, dealing with one another and dealing with the fans, that it just doesn't seem like work. We're very lucky, and over the last few years we've taken our luck and tried to make good things happen with it. That's the attitude behind the label and behind the tour—we want to give the fans the kind of music they want, and they kind of tour they want. We're trying to give them what we would want if we were still out there just as fans."

"We needed to push ourselves, we needed to take some chances," Munky added. "It would have been too easy just to sit back and keep doing things the same way. It also wouldn't have been as much fun. We know this tour was a chance because the whole concept of arena tours had kind of grown cold over the last few years. Kids were getting used to standing in fields in the summer sun and watching bands play at five in the afternoon. That's not the way we remember it. Rock and roll is cool when it's played inside, at night, when the lights are working and the music rattles around a little. That's what *Family Values* is all about."



**JONATHAN DAVIS
HIT PARADER**

Get used to it



INSANE CIC
the most hated

These Ugly Faces

own posse
band in the world

Just days after the release of **Reload** late last fall, Metallica held a free concert in the parking lot of Philadelphia's Core State Arena. A few weeks later, the Bay Area metal legends performed fan requests on both a radio call-in show and an MTV program. Band members were also guest-disc jockeys at radio stations around the U.S., playing tracks from the new album as well as the music originally performed by their favorite acts. All of this seemed to be in lieu of the usual full-scale world tour that follows the release of a Metallica album. After all, with recent births of frontman James Hetfield's daughter, Cali Tee, and drummer Lars Ulrich's son, Myles, it would not have surprised fans if the band slowed their torrid pace and announced an extended hiatus. Instead, Metallica toured the States to sold-out stadium and festival-sized crowds this summer and at the end of September, stepped into the studio to record a new batch of cover songs for inclusion on the

we had booked for this past June. That tour has since been moved to June of 1999. And when I realized my wife was due to give birth in August, we rearranged part of the American tour."

During their latest tour Metallica toned down their stage production, unlike the previous tour [Poor Old Touring Me] where the stage was so enormous that it took up the majority of the arenas' floors.

"We always try to go to different extremes," continues Ulrich. "Still, I don't want to feel like we have to top what we did the last time, which happened to a lot of bands in the 1980s. I'm very comfortable moving back and forth all of the time between elaborate things, scaled down things, stadiums, clubs, sheds and your neighbors' lawns. But I don't want Metallica to turn into a cabaret act, like the Foreigners, the Doobie Brothers and the Pat Benetars. I don't want our shows to be 'come and hear the hits.' I'm not ready for that."

tracks from this sacred metal record and we're messing with it. We're challenging the audience to deal with it. We're asking the audience to open their minds. Of course, there is the occasional idiot who throws something at the stage, but most people seem intrigued."

The drummer admits that the **Garage Days Re-revisited** EP originally went out of print because the band "knew that one-day" they would re-release it.

"For years, the only way kids could get the tracks from the original EP was on inferior bootlegs," says Ulrich. "So we decided it was time to do things properly. We were a little more adventurous with the eight new cover songs we chose to record. The songs we picked weren't obvious choices, but we Metallica-ized them."

Ulrich, who stole the name Metallica in the early 1980s from a friend's list of possible fanzine titles, is an admitted packrat who collects multiple copies of everything relating

METALLICA OPENING THE GARAGE DOOR

revamped version of **Garage Inc.** The long-out-of-print EP, which has now grown into a two-CD set featuring all of the cover songs and b-sides the band have recorded during their illustrious career.

"We made the decision to split **Load** into two records so we could break down the cycle of an album followed by a never-ending tour," explains Ulrich. "We wanted to get into the pattern of making records more often and being more selective about touring—touring in shorter stretches, but more often. So in between the release of **Reload** and the current tour we did a series of one-offs, including the radio call-in show, the free show in Philadelphia and the MTV performance. When you're as old as we are and you've been around as long as we have, anything that is different in terms of projects is fun."

Ulrich believes his and James' decision to start families this year will not complicate the band in the future.

"When you do something for 18 years and wake up one morning and James and I have children, it's not like everything turns 180 degrees," says Ulrich. "Our next album will not be full of songs about babies and cradles. I don't know what's going to happen, but we've always been able to balance the crazy things without letting them affect what we do creatively or professionally."

"The only thing affected by the birth of the children was the festival tour of Europe that

BY VINCENT CECOLINI

"When you're as old as we are, anything that's different is fun."

After the members of Metallica attended the Alice in Chains MTV Unplugged tapings in New York in March 1996 they were inspired to re-work some of their songs acoustically. The band's first chance to perform their acoustic interpretations of their hits was at Neil Young's Annual Bridge School benefit last year. Since then the acoustic set has become a staple of their live shows.

"After playing a song like *Four Horsemen* for a hundred years it's fun to be able to breathe new life into it," explains Ulrich. "Whether people like it or hate it is irrelevant to the fact that it's something that we have to do keep it interesting for ourselves. I can play *Seek and Destroy* in my sleep and it's no longer inspiring, but we have to play it sometimes because people still dig it."

"When you perform a song like *Motorbreath* acoustically you reinvent it. Especially with an album like **Kill 'Em All**, which people consider this sacred cornerstone of metal. Not only are we playing songs acoustically, but we're also taking

to the band." He also maintains a comprehensive library of audio tapes that includes every live show the band has played in the 1990s and has not dismissed the notion of releasing some of the live material in the future.

"With Metallica the sky is the limit, especially now that we have this new project with the fan club (www.metclub.com)," he says.

Since the inception of the official Metallica fan club a few years ago, the band have released a series of "Fan Cans." Recent packages have featured demo versions of tracks from **Load** and **Re-Load** and an entire performance [recorded on Aug. 23, 1997 in Stuttgart, Germany] originally broadcast on German television.

According to Ulrich, Metallica have discovered the right formula to keep their music sounding fresh. The drummer, Hetfield, guitarist Kirk Hammett and bassist Jason Newstead are closer than they have been in years. They fly in the same private jet, stay in the same hotels and share after show dinners. This has led Ulrich to believe that the band will have no problem continuing at their current pace well into the new millennium.

"We know our limits," he admits. "A few years ago we almost drove ourselves into the ground. Things were very chaotic in the early 1990s, but they no longer are. We respect each other's space and because of it this band is still very much a unit."



METALLICA
HIT PARADER

For Dave Wyndorf playing rock and roll has never been what most of the rest of us might call work. It's his passion... it's his vice...it's the one thing in the universe that is almost always guaranteed to move his heart and stir his soul. That's why when Mr. Wyndorf passionately sings "I'm never gonna work another day in my life," on the title track of Monster Magnet's latest disc, **Powertrip**, one can't help but believe him. After all, despite the occasionally ominous tones that fill your average MM ditty, there's no mistaking the voice and attitude of a man who's truly enjoying every second of his rock

"American Dream."

"I had to go into the belly of the beast," Wyndorf said. "I booked myself onto a flight to Vegas, the heart of the failed American Dream, and got a hotel room about ten miles out of town. I would watch Vegas from the balcony of my room—it looked like a big nuclear sunset in the distance. I said to myself, 'I've got to write a song everyday before I go to town.' I made myself get up every morning and complete a song before I let myself go into the city to watch naked women and see everyone lose all their money. I did this for 21 days, and by the end of those 21 days,

vocalist said. "I recorded this entire album standing up. I really wanted to keep this a physical album and not over-produce it or polish every single thing. I wanted it to sound like a live set, which I found out was a little bit harder to do than anything I had done before. But I am happy with the way things turned out. I'm a big fan of the guitar. It's extremely physical—the guitar is the only instrument you actually wear. I can attack people with a guitar, among other things. It's the staff of life, baby."

While initial audience response to Monster Magnet's new album was somewhat slow to build, by the middle

of last summer momentum had begun to clearly swing in the band's direction. Wyndorf always knew that taking three years off from the trials and tribulations of rock and roll following the success of **Dopes To Infinity** could spell trouble for his unit. But he was obviously willing to

and roll experience. He may rail against the corporate machinery that controls the rock empire. He may rant against the restricted radio and MTV playlists that threaten to destroy rock and roll as we know it. But deep down in his black heart, ol' Dave is truly enjoying himself—even if he doesn't necessarily want you to know it.

"When we ended the last tour, and I had the chance to sit back and look and listen to what was happening around me, it was kind of shocking," Wyndorf said. "I'd put on the radio and realize that everything on it was total crap. I'd look at our financial statements and realize that no matter how many records we sold it was never enough for Big Business. Things had gotten out of control when I wasn't paying attention. I was going along, blissfully ignorant of all that because I was just focused on having a good time on the road."

The sudden realization that Western Civilization—or at least the kind of stuff that really mattered to Wyndorf, like radio and MTV—was apparently about to collapse had a strange effect on Monster Magnet's main man. Instead of enjoying the success provided by the band's previous disc, **Dopes To Infinity**, or basking in MM's new-found status as a big-time international rock and roll attraction, Dave found himself lolling around his New Jersey home with his mood alternating between frustration and anger. The more he thought about things, the more pissed off he got, until he realized he had to do something about it. Thus was the germination of Wyndorf's "quest", a trek that took him out of the relatively safe environs of New Jersey and on a whirlwind sojourn to Las Vegas in search of the misplaced

MONSTER MAGNET BREAKING OUT

"I put the radio on and realized that everything being played was total crap."

you know what? I had 21 songs! I was pumped by all this artificial craziness, not to mention all the bills I had waiting for me back at home."

All these various components melded together in Wyndorf's somewhat warped imagination to yield a veritable bumper crop of hard-hitting, often humorous and always lethal rockers that pulled no punches while delivering their rock and roll jolt. Make no mistake about it, the material contained on such songs as *Atomic Clock*, *Space Lord* and *Temple Of Your Dreams* isn't designed for the faint-of-heart. This is pure, metallic rock delivered with unnerving intensity and undeniable skill by what is fast becoming recognized as one of the best American hard rock acts of the late '90s. With Wyndorf being seconded on **Powertrip** by guitarist Ed Mundell, bassist Joe Calandra and drummer Jon Kleiman, Monster Magnet have effectively set the standards against which every up-and-coming hard rock band may very well have to be measured. Of course, true to his style Wyndorf sloughs off such a responsibility as if it were little more than a light drizzle on an autumn afternoon.

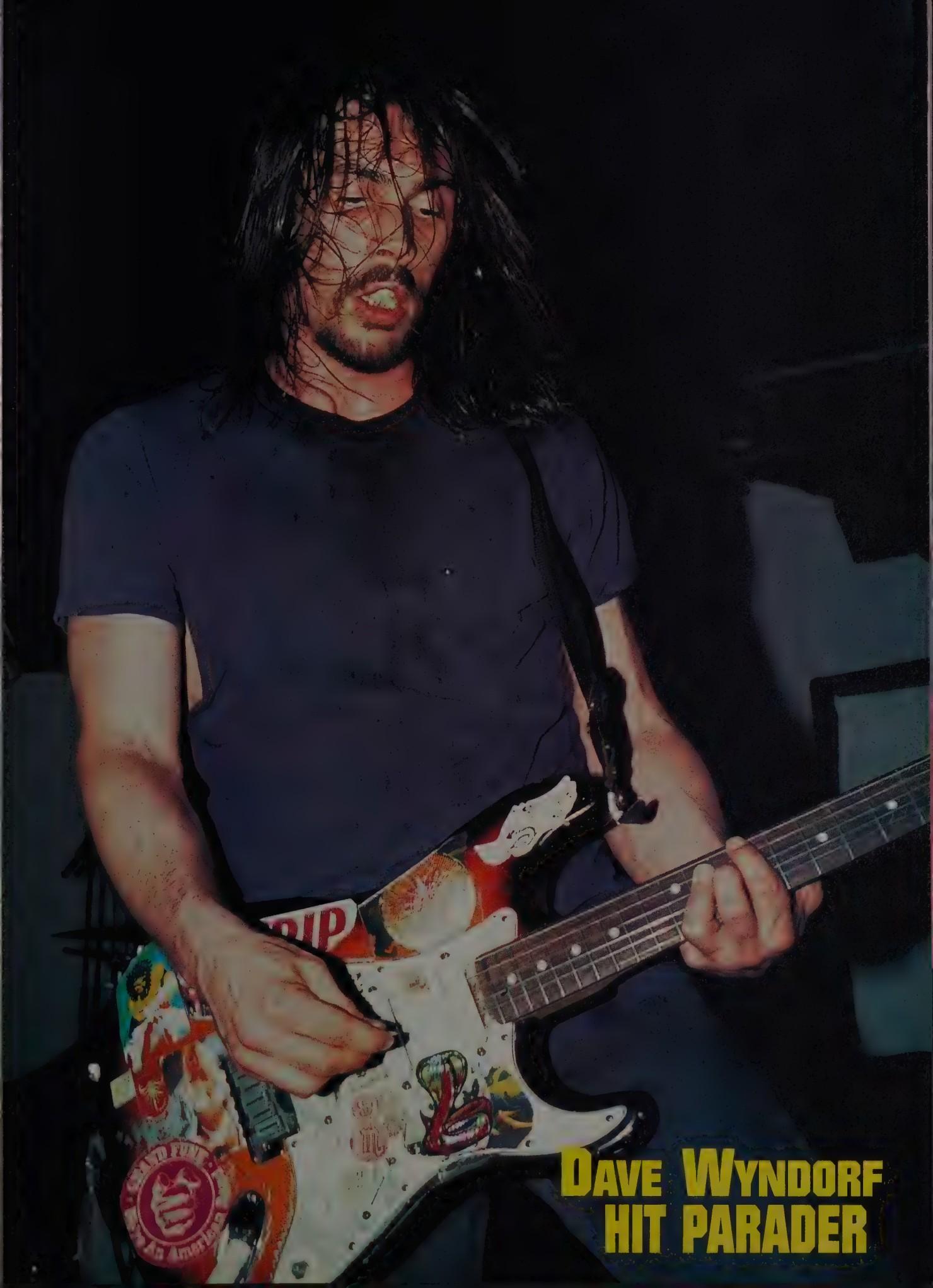
"Look, this album was written in Vegas with me absolutely broke and really, really horny," the dark-haired

BY STAN PORTER

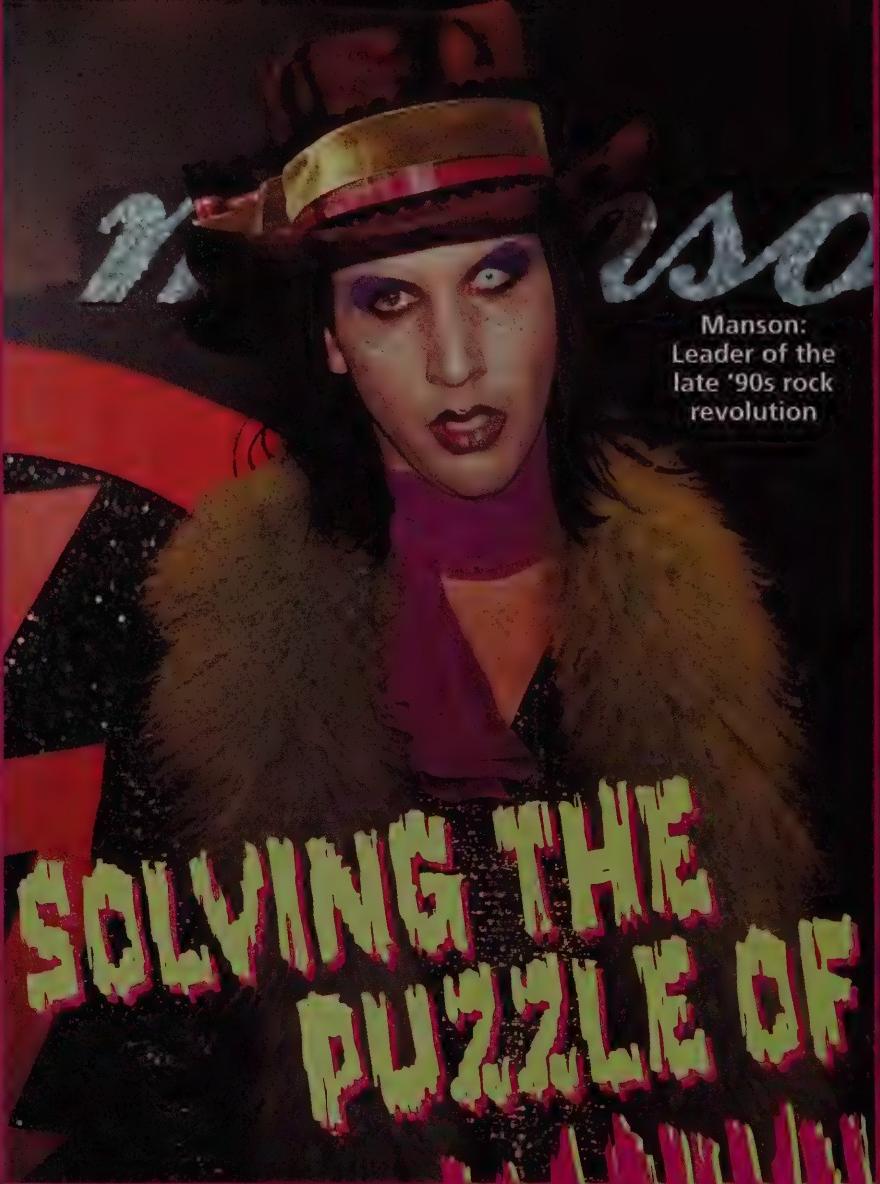
take that chance. His label didn't want him to do it, his friends didn't want him to do it, and his management didn't want him to do it. But Dave wanted to do it, and in Mr. W's oft-wacky world, that was certainly enough motivation to place Monster Magnet's rock and roll machine on hold until the vibe was exactly right. But now, the band has clearly begun making up for lost time, continually criss-crossing the nation (and the world, for that matter) to play live in front of anyone and everyone who has the desire—or the balls—to hear MM deliver their metallic sermon face-to-face. It's all been enough to bring a big smile to Wyndorf's often scowling mug.

"I think people should be able to respond to this album on a number of very basic levels," he said. "It basically is a diary of where my heart and mind were at for a certain time in my life. But it's not just about me, it's about all of us and the world we're living in. It's not trying to be overly cerebral or preachy. That's the last thing that I'd want to do. After all, it really gets into the subjects that are most dear to all of us. It's about money, and it's about sex, and it's about money and it's about sex. After that, does anything else really matter?"

PHOTO: FRANK WHITE



**DAVE WYNDORF
HIT PARADER**



Manson:
Leader of the
late '90s rock
revolution

SOLVING THE PUZZLE OF MARILYN MANSION

If Marilyn Manson hasn't exactly changed the face of rock and roll over the last five years, at least he has changed *his* face a time or two. With the release of his new album, **Mechanical Animals**, and the beginning of his world-wide tour, Manson has apparently dropped the horror movie/sexual deviant mask the so clearly defined his earlier **Smells Like Children** and **Antichrist Superstar** days for a more updated—though somehow touchingly retro—glam appearance. And while some of his long-time supporters have looked on somewhat aghast as their one-time Prince of Perversity has taken a marked left turn at the latest crossroads of his musical career, there seems to be little doubt that all these recent changes are all just the newest chapters in MM's well-planned book of world conquest.

If one didn't know better, sometimes it would appear as if Manson is convinced that style is substance, that his highly theatrical flair and comic-book persona are, in fact, more important than the content of his musical product. But those

in-the-know realize all-too-well that Manson now takes his music more seriously than ever. Without the artistic crutch of Trent Reznor to lean upon (the NIN frontman was scuttled as Manson's producer on the new disc), MM has refocused his creative energies, turning away from the goth/industrial leanings that marked his previous work and moving into a somewhat more mainstream—though no less challenging—direction.

The results, as shown throughout **Mechanical Animals** mark Manson as an artist still clearly perched on hard rock's cutting edge—a performer not scared to bare his soul, as well as some unseemly parts of his body, in order to

simultaneously raise both the public consciousness and the shackles of outrage. From the androgynous, almost netherworldly figure that adorns the new disc's cover, to the surprisingly sprightly sounds that greet the listener on such tracks as *The Dope Show* and *The Speed Of Pain*, it would appear as if Manson is clearly a man on a mission. But whether that mission is to carry the rock and roll form to new creative heights or merely to destroy the contemporary music landscape from within still remains to be seen. While MM's latest artistic guise has drawn obvious comparisons in the mainstream press to *The Man Who Fell To Earth*-era Bowie, it still remains to be seen if Manson's latest strange incarnation views himself as some sort of "friendly" alien, or as an outsider intent on obliterating society as we know it.

"Thanks you for joining me in a time of desolation and fear," Manson said in regard to his new disc. "I am sending this transmission from the space I'm in and I've watched over you like a satellite, each of you a vein keeping me alive. But the skin is dead and glass—and I am reborn and this is my omega. As I repaired my emotions—cellular, narcotic—I began to see the dystopia before me. My dream of an apocalypse that was the Antichrist Superstar has unfolded. I could see that they only looked and acted like humans, but they had lost their

BY ROB ANDREWS

souls, they were Mechanical Animals."

If, as Manson hopes, positive fan reaction will dictate his eventual fate in the rock and roll world, then it seems a safe bet that this on-going target of conservative rage will soon again find himself perched precariously atop the music mountain. Critics may launch a barrage of verbal harangues his way, right-wingers may continue to make him the poster boy for society's ills, yet his advocates will invariably remain steadfast in their support of the MM music machine. Already **Mechanical Animals** has made a chart-creasing debut on its way to attaining almost instant platinum certification. Yet at the same time, there



MARILYN MANSON

HIT PARADER



MANSON
HIT PARADER

remain those who continue to view Manson's success as little more than a cultural aberration, a blip in the ongoing evolutionary process of rock and roll. Certainly the reaction to his latest album and tour will go a long way towards determining MM's eventual place in the rock and roll history books.

"He may never come right out and admit

"I was sent to destroy, but I believe we are the only ones that can save ourselves."

it, but I think Manson would enjoy being hailed like his heroes—the Stones, Bowie and Kiss," said a long-time acquaintance. "He sometimes acts like he doesn't care about what people say and write about him—but he does. He loves stirring the pot a bit, getting as many people as possible riled up, but he's reached a point in his career where that's not enough. He wants to be taken seriously as a performer, and this album may be the first step in proving his long-term impact on music."

Perhaps the most intriguing question currently surrounding Manson is not how **Mechanical Animals** will fare in the public grist mill...we already know it will be a smash! It is not how MTV will react to his latest attempts at video outrage...we already know that they'll greedily play just about anything Manson hands them. And it is not how the right wing media will next attempt to attack their favorite whipping boy...we already know that their assaults will be vitriolic and on-going. Quite possibly the most interesting question facing Manson these days concerns what possible new tricks he has up his always-inventive sleeve in order to best incite his concert audiences.

Rumors have already filled the rock underground and the internet indicating that Manson will be pulling out all the stops during his latest set of live performances. Stories of "pagan ritu-

als" and "erotic displays" have worked side-by-side with tales of "pop-oriented fun" and "comic book extravagance" to further enhance the always-expanding Manson mystique. Fans have quickly latched on to every scrap of informa-

Manson himself remains somehow above it all—detached, yet intensely interested in every machination and manifestation that the population of Planet Earth assumes in order to best understand—or at least comprehend—

Manson's stage show continues to evolve in new and unexpected ways.



tion that comes their way in their attempts to disseminate at least a shred of truth concerning exactly what Manson's next road outing might have in store for them. But even as the attention of the music world once again focuses upon him, and conservative vitriol spews down around him, Mr.

his latest musical motives.

"I was sent to destroy, but I believe we are the only ones that can save ourselves," Manson said. "Listen carefully to the digital information we have compiled on this compact disc. It is a pill that can make you anybody else. I only hope it's not me."

KISS

INSIDE THE PSYCHO CIRCUS

"It's our job to do what the fans want."

BY ANDY SECHER

Kiss are on the road again! Following in the wake of their record shattering 1996/97 "reunion" tour—one that grossed an estimated \$50 million—their 1998/99 **Psycho Circus** outing is once again rewriting the books as to how a rock and roll show can be staged and performed. In each and every city in which they perform across the face of the North American continent, Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss have amazed fans both old and new with the incredible 3-D dynamics of their latest stage outing. Whether you sit in the front row or at the back of the house, Kiss are figuratively and literally in-yer-face with Simmons' legendary tongue practically licking your nose and Stanley's ass-shakin' theatrics appearing close enough for any member of the Kiss Army to offer a friendly "squeeze" if the urge arises. Yup, Kiss are back on top—once again this inimitable quartet find themselves at the pinnacle of the album sales charts and at the very peak of the concert revenues list. It's all been enough to bring a smile to even Simmons' "demonic" face, a fact we discovered when we sat down with Gene and Paul for this update on Kiss' latest derring-do.

Hit Parader: How did you feel the first time you saw the various 3-D "tricks" that comprise so much of the **Psycho Circus** stage show?

Paul Stanley: The first time we saw the show was in an amphitheater where it

was being shown to us by the guys who invented the technology. Each of us sat in a different part of the arena and reacted like we were fans. The guy was on stage showing us how the 3-D effects would work by using a

broom in front of the camera. The only reaction I had was "boy, I'm gonna look pretty silly up there in front of 20,000 people holding a broom."

Gene Simmons: This show is a true multi-media event. When we first saw it we were all incredibly impressed by the technology involved. But Kiss isn't about technology—it's about playing great rock and roll music. All the effects are there to enhance the music—it's clearly not the other way around. But it's still pretty cool when my tongue appears to shoot 1,000 feet into the audience. The fans have never



seen anything like it—and in the beginning, neither had we. That's what made it so appealing.

HP: How many of the songs from **Psycho Circus** have you been playing in the live show?

GS: I don't think it would be fair for us to play more than five of them. The fans



**GENE SIMMONS
HIT PARADER**

PAUL BONNEY
HIT PARADER

are there to hear the songs they know and love, and it's our job to do what they want. I figure at most shows we'll play somewhere between two and five new songs—depending on a variety of circumstances. There are ten great songs on **Psycho Circus**, and each one deserves the recognition of being played on stage, but that's impractical. But any one of them would be a worthy addition to the live show.

PS: There are some of the new songs that I know we'll be playing live. The song *Psycho Circus* was written not to only be an introduction to the album, but an introduction to the live show as well. I think it's a great set opener. It really sets the mood for everything that's going to follow.

HP: Kiss created some great music in the decade between the Ace and Peter eras. What is to become of those songs in terms of live showcases?

PS: That's a very interesting question because there was actually a 15 year period in there where Kiss wrote and recorded some great songs. I mean songs like *I Love It Loud*, *Lick It Up* and *Heaven's On Fire* would be the centerpiece of just about any other band's live set. We knew that when we first got back together with Ace and Peter we would need to put those songs aside. We knew what the fans wanted and we were very aware of what we needed to do. But now we've begun at least exploring the possibility of bringing a few of those back. I think this version of Kiss could make those songs better than ever.

HP: There are always rumors about how the four of you are getting along. How is Kiss' chemistry these days?

GS: The chemistry is there. We're very passionate people. We care about what we do. That was true in the '70s and it's true today as well. And sometimes passion can cause conflict, but in my eyes, that's a positive kind of conflict. If someone really feels strongly about something then the rest of us always will listen. But with all that in mind, I can say that we're getting along far better now than we ever have before. Things weren't always wonderful in the '70s. There were problems, whether our fans ever wanted to acknowledge them or not. Those problems don't exist today, and all the credit for that has to go to Ace and Peter who were willing to change around their entire lives in order

to make this work.

PS: We have the greatest respect for one another these days. We have our differences, but those make our relationship so strong. No one leads, and no one follows. It's a great rock and roll relationship

Destroyer, but because of our unity and focus, I think it goes beyond that.

HP: What is there still left for Kiss to accomplish?

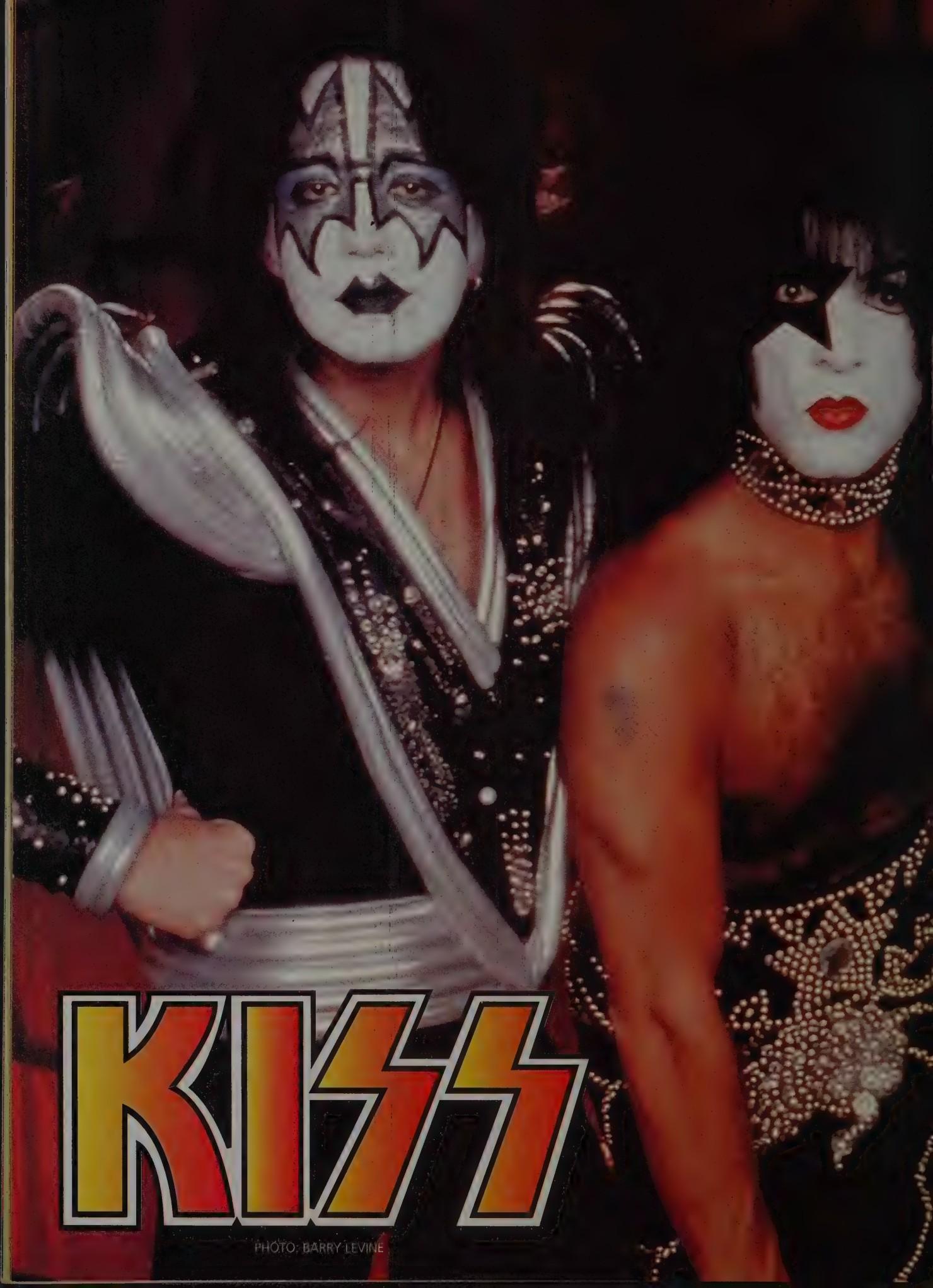
PS: We're not trying to top what other bands are doing. We're only trying to top ourselves. We're trying to record the ultimate Kiss album



where everyone wants the music to be as good as possible. The recording process for **Psycho Circus** was nothing short of awesome. There was so much passion, so much focus. And I think you can hear that in the music. The album speaks for itself. This wasn't four guys who went in the studio with the idea of jamming until they had enough material to put together an album. The only goal we had with this album was to make it the best Kiss album ever. In my mind it's the cousin of classic albums like

and create the ultimate Kiss live show. We knew what our goals were from the moment we got together to begin work on **Psycho Circus**. It was difficult to achieve those goals, but we worked hard to top even our own expectations.

GS: Champions don't worry about competition, and they don't worry about their past success. Their focus is on the next goal. There's no question that Kiss are champions.



A black and white photograph of the rock band KISS performing live. Gene Simmons, on the left, is in the foreground, wearing his signature white face paint with black outlines and a wide, toothy grin. He is shirtless, wearing a dark, sequined vest over a white t-shirt, and has his right arm raised in a fist. Paul Stanley, on the right, is partially visible, also in white face paint with a more neutral expression, wearing a dark, sequined jacket over a white t-shirt. The background is dark, suggesting a stage setting.

KISS

PHOTO: BARRY LEVINE

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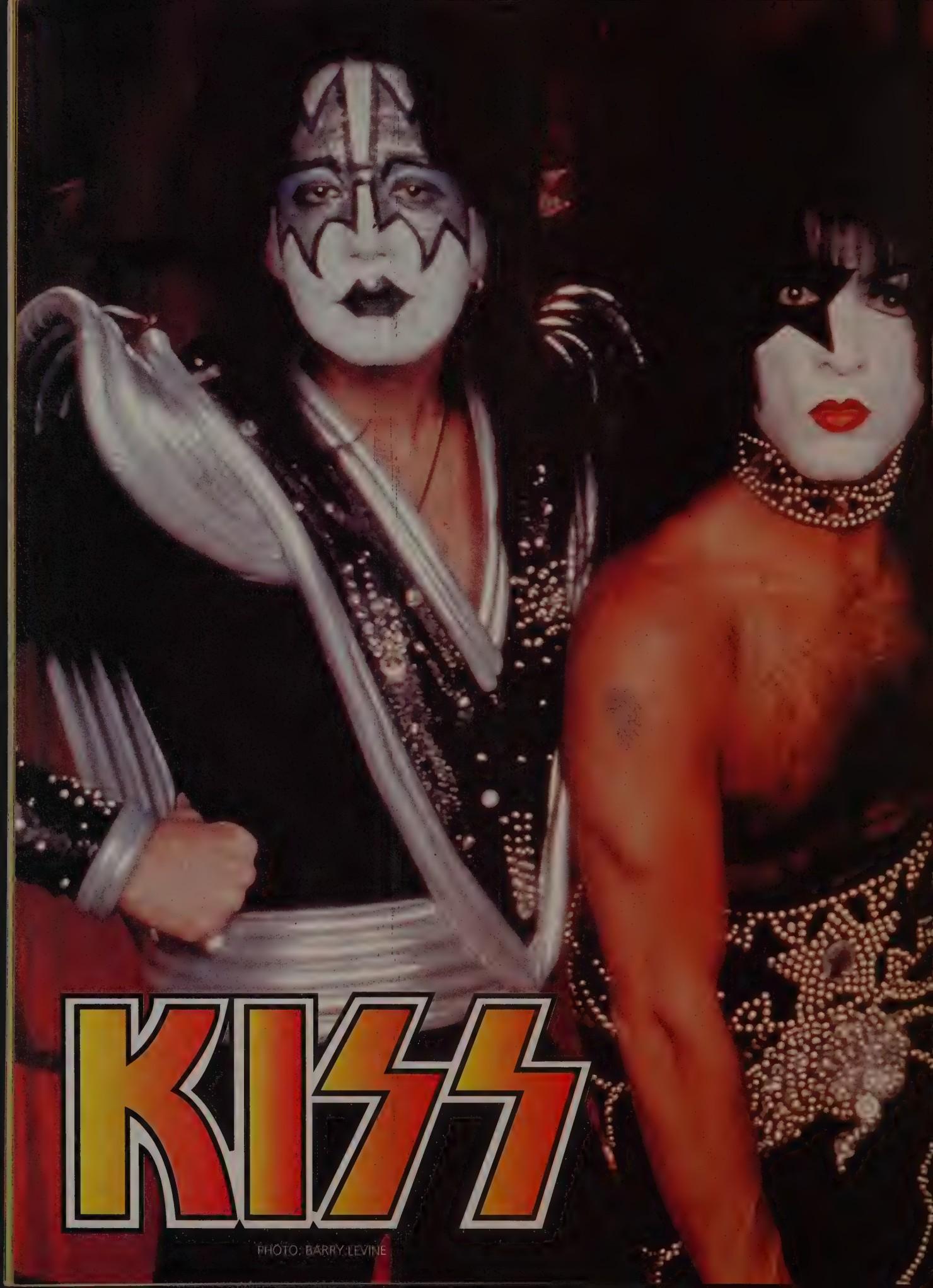
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PHOTO: BARRY LEVINE

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FEBRUARY 1999

A dynamic, low-angle photograph of the rock band KISS performing live on stage. The two visible members, Gene Simmons and Paul Stanley, are captured in mid-motion. Gene Simmons, on the left, has his signature white face paint with black stripes and is wearing a black leather outfit with a studded belt. Paul Stanley, on the right, also has his iconic white face paint with black stripes and is wearing a shiny, sequined jacket over a black top. The background is dark and filled with bright stage lights, creating a dramatic and energetic atmosphere.

HIT PARADER

The "Black Box" has been opened...and out of it has poured some of the most lethal heavy metal music ever heard by the ears of mortal man. Apparently, neither the passage of time, nor some of the hard rock world's most well-documented internal struggles have managed to take the edge off of the overwhelming rock and roll attack created by the omnipotent Black Sabbath—a band now once again hailed as the most powerful hard rock unit on earth. With the success of their recent in-concert collection, **Reunion**, and the impending arrival of the first studio recordings

just as much business as Sabbath on their best day! No, there's something more than money, something more than fast-fading memories that is serving as the major propellant behind this exciting, and in some ways still unexpected reunion. Perhaps that prime motivating factor is a simple one—the desire to put the correct final chapter on one of the most important stories in hard rock history.

"When the band's original lineup fell apart many years ago it never felt right to us," Iommi explained. "There was still so much to do, so much for us to accomplish. That's not to say that I'm not very proud of the music Sabbath has continued to make in the intervening years. We kept the band alive and functioning quite well. And Ozzy's success on his own has been nothing short of legendary. But there was no sense of closure to the way

addictive thing I've ever put in my body. But we've all sacrificed a bit to make sure we're giving all we can to making this reunion work, and if all I needed to do was kick the cigarette habit, that's a small price to pay."

Small price, indeed. Considering the humongous "up side" the Sabbath reunion potentially holds for all involved, a little sacrifice here and there is certainly not too much to ask. With the success of **Reunion** focusing more attention than ever the band's way, and their latest round of recording sessions reportedly producing some amazing results, it would seem that Sabbath-mania is about to grip the rock and roll world like never before. How ironic it is that this band—so often maligned in their '70s heyday as a bombastic blight on the rock landscape, a group possessing neither the musical acumen of Led Zeppelin or the commercial panache of Deep Purple—should have to wait nearly 30 years to finally enjoy their moment in the sun. But

BLACK SABBATH to the max

"There is a magic to Sabbath that even we are just beginning to comprehend."

In nearly 20 years by the band's original lineup (Tony Iommi, Ozzy Osbourne, Geezer Butler and Bill Ward), there appears to be little doubt that these self-proclaimed Princes Of Darkness have returned to once again lay claim to their long-vacant heavy metal throne.

"My eyes have been opened again," Osbourne said. "There is a magic to Sabbath that even we are just beginning to fully comprehend. In a way I think it's good that perhaps none of us ever really understood how important Sabbath really was. An attitude like that can go to your head in a hurry. It's taken us 30 years to fully understand what some people have known all along—that Black Sabbath is a truly great band. Being back together again has been one of the most special times of my life."

In sharp contrast to other recent big-name "reunions"—especially that of Kiss—this Black Sabbath reformation apparently has little to do with attempting to rekindle long-dormant musical sparks. And while the Sab get-together seems virtually guaranteed to secure the financial futures of the band's various members—each of whom will certainly enjoy some major pay-days in the weeks and months to come as they undertake an arena-filling world tour—at its heart this reformation really isn't about raking in the cash, either. After all, Ozzy all by himself could probably do

BY WINSTON CUMMINGS

things originally ended between the four of us. Perhaps now we can at least attempt to pick up where we left off so many years ago."

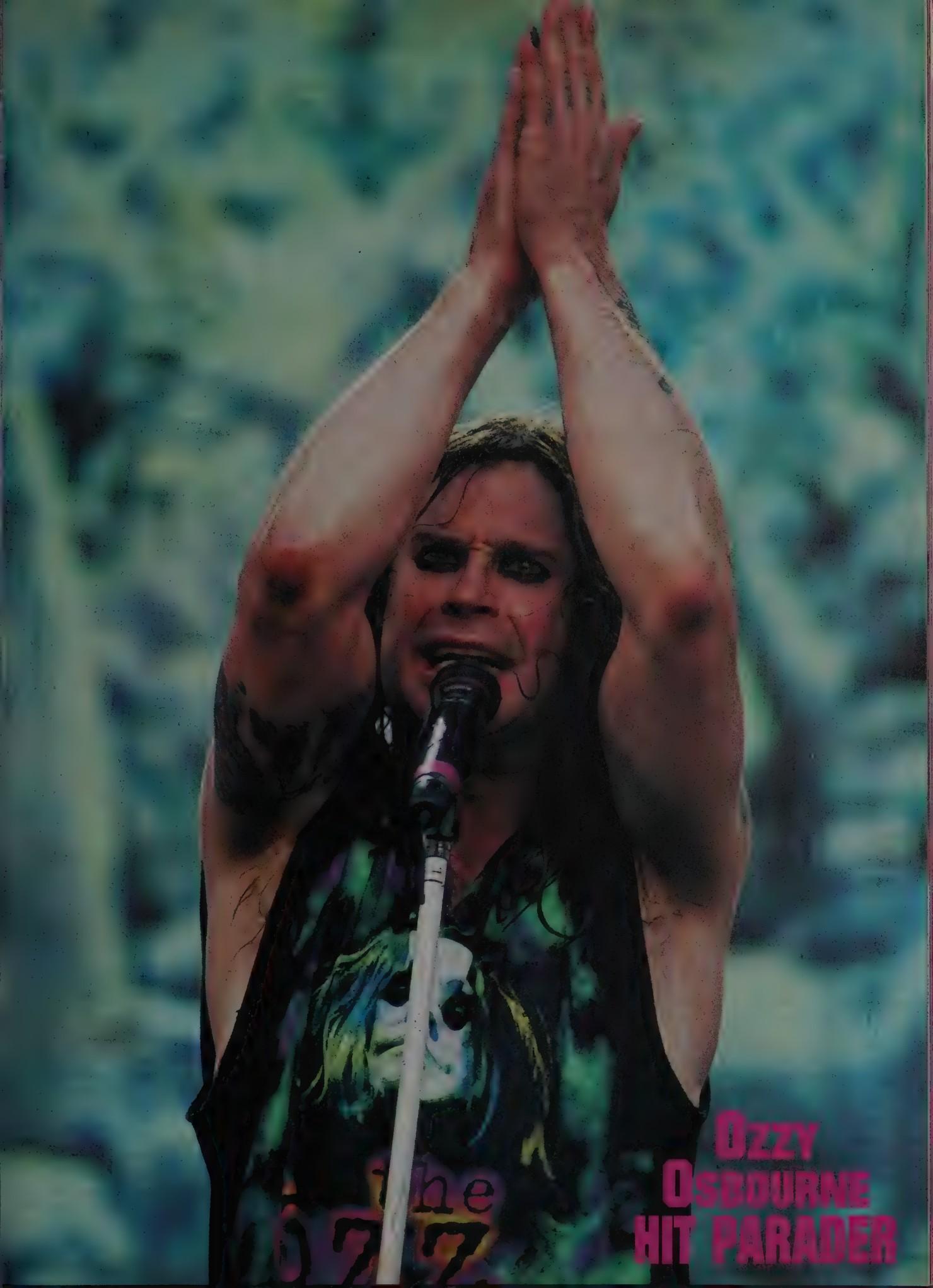
But in reality it is not exactly the same four men who comprise Black Sabbath in 1998 as made up this legendary unit some 20 years ago. The fact is their age has little to do with it. The fact is their attitude has everything to do with it. In sharp contrast to the band that let their petty bickering and myriad of stage problems drive a huge wedge between them in the late '70s, today's unit is focused, dedicated and proudly without a trace of an off-stage vice. Ozzy has even recently battled to give up cigarettes—perhaps the last remaining vestige of his drugs & drinks wild-man lifestyle of the '80s. Today the Sabs are truly a clean, mean rockin' machine, and rarely in their lives—both together or on their own—have these four English gentlemen ever been happier.

"The only problem with giving up cigarettes is that you start eating more," Osbourne said. "But I can deal with the weight...I can always lose it. It's far more important that I stopped smoking. It's really helped my voice. What's incredible is that I had a harder time giving up cigarettes than I did kicking drugs! They're by far the most

today, these older, wiser yet still proudly bombastic rockers seem positively ecstatic about their unexpected opportunity at having a "second chance."

"We all agree that the studio album needs to be awesome," Osbourne said. "And we're doing everything in our power to make sure that it is. We're all so energized by what's been going on that sometimes we get a little ahead of ourselves. Tony has been coming up with so many incredible song ideas. It's almost impossible for me to keep up with him. The hardest decisions we may have to make is deciding which songs to use and which ones to put on hold. Considering some of the negative situations we've found ourselves in at various times over the years, that's a great problem to have."

"Black Sabbath has gone through so many things over the years," Iommi said. "I'm the only one who's been involved with each and every one of those twists and turns. And to be quite honest, I didn't really expect to have one of those turns end up where it has today. It's all been quite rewarding and wonderful to realize that what you've poured so much of your time, love and effort into for so long is being recognized. I feel that Sabbath has definitely made its mark on the rock and roll world. But I also feel strongly that we still have what it takes to make yet another significant mark in the near future."



the
OZZY

OZZY
OZBOURNE
HIT PARADE

SEPULTURA



Sepultura:
"We took our
time before decid-
ing exactly what
to do."

A FRESH START

Okay, let's get something straight right from the get-go; this story is about Sepultura, the biggest, baddest, loudest damn band ever to emerge from the lush landscapes of central Brazil. But before we begin discussing the latest derring-do surrounding these legendary South American bashers, please forgive us if we choose to wax poetic (or at least deviate from the immediate subject) for a moment or two.

The issue at hand concerns when a band can be correctly classified as a "cult

BY EFFIE HERRERA

favorite" ... and exactly when they rise above that classification. For instance, can a band be on a major label and *still* be a cult fave? Yeah...we guess so. Can they sell a million albums and qualify as a cult attraction? Probably not. Can they hang around for more than a decade, plying their craft to varying degrees of success, and still fall under the "cult band" classification? Ah...there's the rub! And in our own ever-clever way, that is

the query which serves to bring us back to the initial subject of this article, that band known as Sepultura.

You see, during their 12 year career, Sepultura has, in their own inimitable fashion, been the ultimate test of what a true "cult" band should be. During that time they have both climbed to the peak of metallic recognition and lived in the abyss of relative obscurity. They have toured arenas with the biggest acts on Earth, and they have toiled in clubs barely big enough to hold their equipment. They

have produced albums like **Arise** and **Chaos A.D.** that have effectively rewritten the rule book on how a heavy metal album must be perceived, and at the same time they have been derided by some for their overtly heavy-handed approach.

Along the way, a lot of career hurdles have been placed in the path of this heavy metal unit, but they have managed to deftly clear them all. Sepultura have proven that a band need not hail from accepted rock strongholds like the U.S. or Europe in order to make it big in the music world. They have shown that a group can inject non-traditional elements into the metallic musical mix and still emerge victorious. And, lest we forget, they have shown that a band can suffer through the debilitating loss of a key band member yet remain true to the cause. It was that monumental event, which occurred in 1996 when founder/guitarist/vocalist Max Cavalera decided to unexpectedly split the Sepultura scene, that has helped define the "new and improved" lineup that today is reigniting the group's musical rockets though the strength of their latest disc, **Against**.

"We obviously went through a very turbulent time," said guitarist Andreas Kisser. "There were moments after Max left when we felt like turning our backs on everyone and everything. But we also realized that you

shouldn't make decisions when you're filled with anger and frustration. If you do, you don't always make the right decision. That's why we took our time, waited for things to fall into place, and then decided in which direction to travel."

Max Cavalera's startling departure could have left Kisser, drummer Igor Cavalera, and bassist Paulo Pinto out in the cold. Indeed, the three did briefly consider packing it in—or at least changing their name—before a few rehearsal room jams convinced them that they still had the drive, determination and talent to continue on under the all-encompassing Sepultura banner. At first the group's core trio found it both strange and difficult to be even attempting to operate without their former leader's pervasive presence. But by the time they had added new singer Derrick Green early in 1998, and begun work in earnest on their latest collection, it was clear that an exciting new day had dawned for these Brazilian bash brothers.

"At first we didn't even think we wanted to continue on as Sepultura," Igor Cavalera said. "Our sound has been so distinctive over the years, that if we couldn't at least match what our own expectations would be, then we would think about trying something else. But as soon as we got together, wrote a few songs, and started to jam, it sounded like Sepultura. That was immediately clear to all of us. Once we realized that, it made the whole process a lot easier. It became just the latest difficulty we've had to get past during

our career."

Needless to say, it has been a long, strange road from the band's home town of Belo Horizonte to ranking as one of the most notorious metal bands on earth. During that time Sepultura has cemented their reputation as perhaps the biggest cult band around, with their discs selling a combined total of over 5 million copies worldwide, and their shows emerging as sell-out attractions everywhere from Rio de Janeiro to north of the Rio Grande. But now with the release of **Against**, it is clearly the beginning of a new era for Sepultura. With the surprising and somewhat controversial addition of Cleveland native Green, the band has attempted to pick up a few of the pieces left behind by Max C's shattering and sudden departure, while adding a few new pieces all their own. And if initial reactions are to be believed, it seems that after all is said and done, Sepultura just may end up bigger than ever before.

"We weren't looking for someone to replace Max," Kisser said. "That would be impossible. We were looking for someone to come in and provide a new voice to the band. That's exactly what Derrick did. We wanted someone who could come in and fit in immediately, someone who shared our musical tastes, but also shared our off-stage tastes as well. It's surprising perhaps that we

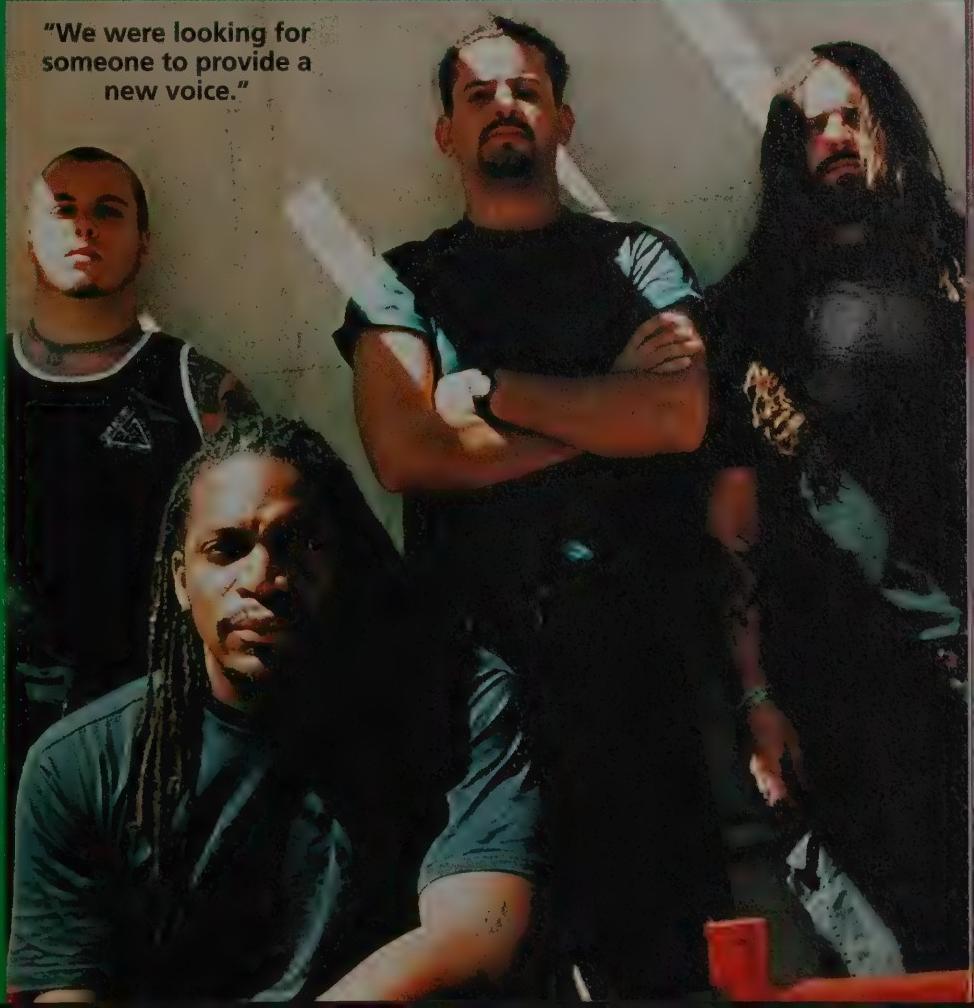
should hire an American, but once we learned that Derrick liked soccer, we knew he was our man."

Throughout **Against**, the musical chemistry shared by Sepultura's new lineup is abundantly and powerfully evident. On such songs as *Choke*, *Floater In Mud* and *Common Bonds*, the dynamic, often unpredictable and totally unique style that has always been this unit's trademark is once again clearly in evidence. But there can be no mistaking that this is still a very different Sepultura. Gone are Max' uniquely growled vocals and wall-shaking guitar forays; in their stead are no-less-dramatic, yet somewhat more accessible sounds that clearly bode well for this "new" Sepultura's acceptance by the mainstream metal community. So, getting back to our original question, it remains to be seen if with their new album and new lineup Sepultura will once again manage to rise above "cult" status and attain the degree of commercial and artistic success that their followers traditionally expect. But whether they accomplish that task or not, there's no mistaking the sound of a great heavy metal band in prime working order.

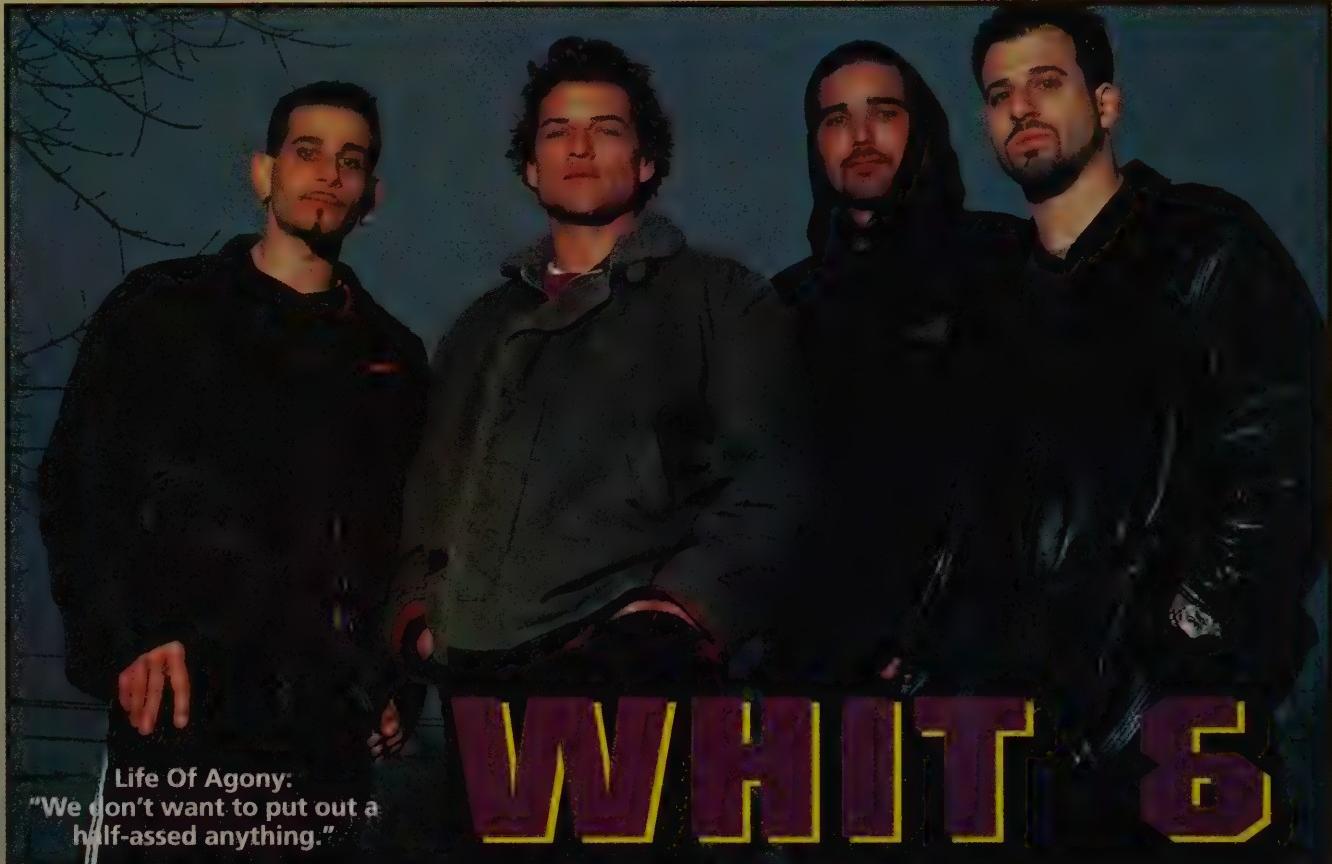
"We're a much more mature band than ever before," Igor said. "Having gone through the kind of experience we did will make anyone look at life a little differently. But they say that things that don't kill you make you stronger—and we have emerged from this period stronger than ever."

"We went through a very turbulent time—but we survived."

"We were looking for someone to provide a new voice."



LIFE OF AGONY



WHITFELD

Life Of Agony:
"We don't want to put out a half-assed anything."

Life Of Agony... Life Of Irony is more like it. As Brooklyn-bred Life Of Agony toured the world in support of 1995's sophomore set, **Ugly**, another band was always either two steps ahead or behind, seemingly taunted by venue posters emblazoned with the word "ugly". That band? Ugly Kid Joe.

Not long after, upon the release of Life Of Agony's **Soul Searching Sun** disc, the band's own soul searching son, original lead singer Keith Caputo, up and split. In the meantime, Ugly Kid Joe was no longer a go, leaving their front man, Whitfield Crane, without a gig. In short, with Caputo out, in came Crane.

Soon enough, the very stages that once saw Crane and his West Coast comrades fuse six-string sin into the '70s classic, *Cat's In The Cradle*, and shook beneath the painfully relatable rocker, *I Hate Everything About You*, were now home to Crane's new claim to fame. If that ain't irony, then what the hell is? **Hit Parader** caught up with Crane just as he was climbing down from one of those said stages...

Hit Parader: So, did you know these guys before all this? Were you a big fan of the record, or records?

Whitfield Crane: Nope, nope, and nope.

HP: They shopped for you?

BY VINNIE PENN

WC: Um, I went and saw Pantera, Anthrax, and Coal Chamber at the Hollywood Palladium on November 14th, I believe it was, 1997. Anthrax is the reason I'm in this band, man.

HP: There must have been mixed emotions joining a band mid-tour, and doing so as they were opening for Anthrax...

"The material this band plays seems tailor-made for me."

WC: Well, it was full circle. Anthrax as an entity was the reason, or one of 'em, that I ended up in this band. We didn't need to tour as long as we did, we passed our test and we got ready to make our music, but I think it's such an honor to go out with Anthrax ultimately. And it's such a positive thing to really embrace the fact that it was Anthrax that got me in this situation to begin with. It's a full circle, if that makes any sense.

HP: There's a few similarities there, too. They've had their share of changes...

WC: They're survivors, man! This is all about

surviving. You look at Ozzy, beyond being a great artist or whatever you would say, he's a survivor. He's such a symbol to me and to millions of people. That's a torch we're carrying on. We all love music, for real. I mean, Life Of Agony were tested beyond tests. Their singer leaves them holding the bag, which at that time was this ultimate curse. But ultimately, it was my blessing. It's a strange chain of events and all of these things, all these turbulent seas of cheese test your love for music. Hence, the survivor.

HP: What if Caputo resurfaces with Ugly Kid Joe?

WC: (laughs) That would rule! If he did that, dude, that would be the raddest! But, those guys aren't playing anymore. They're all doing their own thing. Klaus is walking his dog in Santa Barbara.

HP: How do you feel about the Greatest Hits record that was recently put out of Ugly Kid stuff?

WC: I wanted them to call it **Greatest Hit**. But, of course, they didn't abide by my ruling.

HP: Anyone in the audience been screaming for Ugly Kid material while you've been playing with Agony?

WC: Nah. It's a different gig, man. It's a different scene altogether to tell you the truth.

HP: Did you have a say in the Life Of Agony material that you've been doing live?

WC: Alan (Robert, bass) is the puppet master. We do stuff that Alan wrote; Alan and Joe (guitarist Joey Z) pretty much control things. I don't think it's my place to go and sing Keith's lyrics. Nor would I want to. It was weird enough touring behind an album I hadn't sung on.

HP: How come you didn't at least have one or two Agony tunes that you had a hand in for the tour?

WC: It already seemed tailor-made. As far as the rock and roll blueprint goes, it's pretty burnt. There's not a lot of originality, and that's not because people aren't trying to be original, it's because it's been played out. So, if anything, why? I don't know because it's all been played out. So, if anything, why? I don't know, but I'll tell you this, this is original. It's the strangest plot I've ever seen. Flew in, tried out, saw them with Sabbath in Birmingham, flew back, practiced eight days, and then we went on tour with Megadeth. It was all within two weeks. One day I'm not even thinking about getting in a band and fourteen days later I'm in the studio rehearsing for a tour.

HP: And in all that time no new material developed. Ten months on the road and still no new material... until now. Was that conscious?

WC: We didn't want to put out a half-assed anything. Man, we wanted to get our act

WISDOM

tight. We wanted to find our nucleus and expand on that.

HP: It's just odd that you would find your nucleus doing their old material. Any particular favorites.

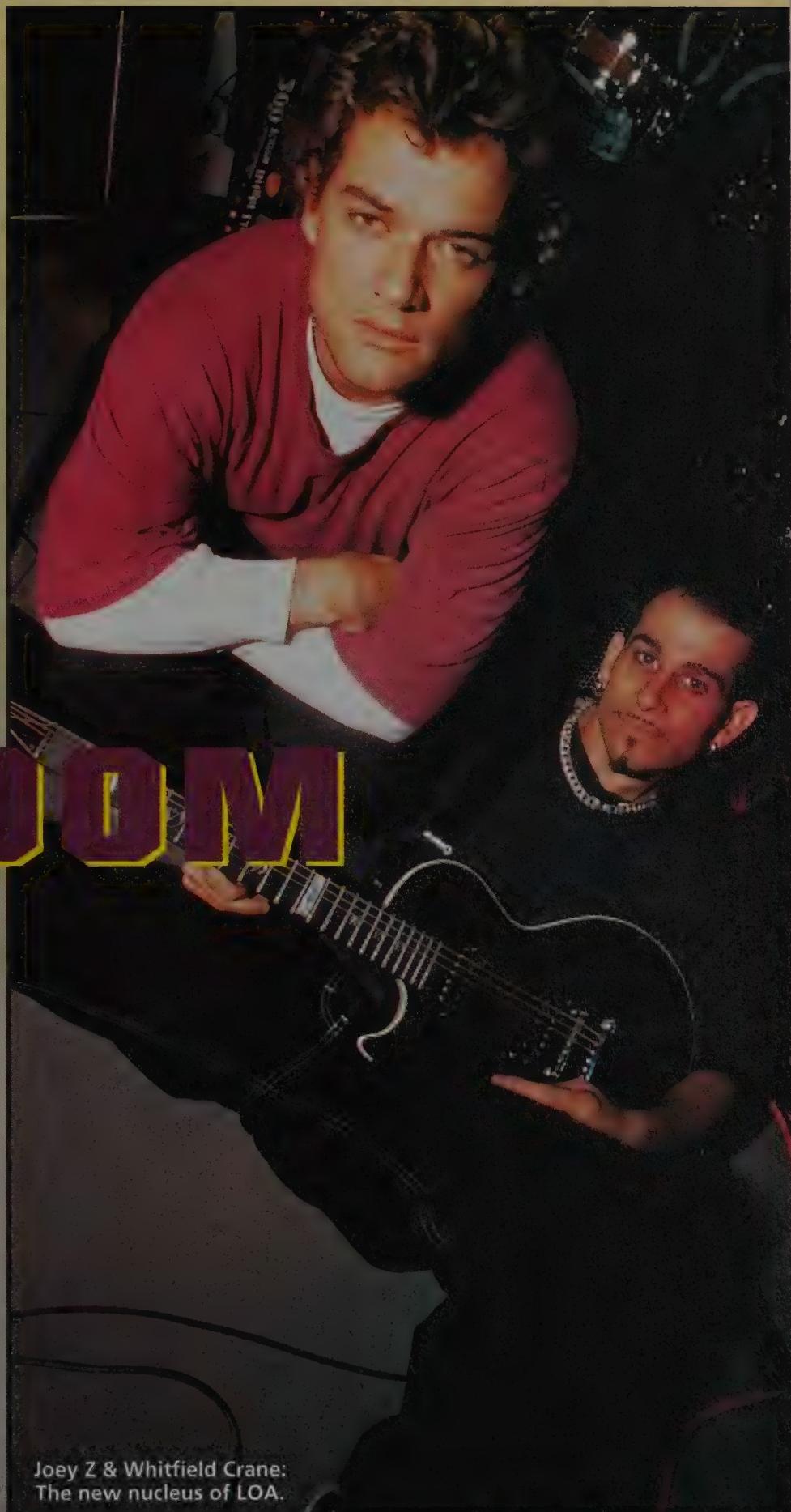
WC: Plexi. I love that thing, man. At all the shows the kids have had signs to play it.

HP: I'm surprised you don't have a favorite off **Ugly** with the word being such a large part of your past and all.

WC: Dude, listen to this: I was on tour with Ugly Kid Joe in Europe—and this is straight-up fact—and I remember it striking me as odd. Now I don't know, either we were right ahead of Agony or right behind them touring, and I wasn't real familiar with what their band was, but there were these poster-board size things that were painted on. And everywhere I went there was this **Ugly** thing. And this was like three years before any of this stuff surfaced, and I remember it striking me as, "God, why am I looking at so many of these?" I mean, Hamburg, Amsterdam, and there they'd be in my face. So, who knows how it all works?

HP: As long as the journey continues, right?

WC: We're really excited with what's going on collectively. And it is a crazy journey that we're going on together. It's like the *Bad News Bears*.



Joey Z & Whitfield Crane:
The new nucleus of LOA.

Few bands have ever made a more dramatic impact on the rock and roll world than Alice In Chains. From the moment their debut album, *Facelift*, hit the streets in 1990, it was clear that this darkly moody, slightly sinister, highly inventive Seattle band was out to make a lasting mark for itself in the hard rock hierarchy. Along with fellow Emerald City rockers Pearl Jam and Soundgarden, AIC helped launch and then nurture the so-called "Seattle Scene"—a style that gave sound and substance to the entire early-'90s rock world. To anyone with eyes and ears, it seemed as if the Chains had it all; in vocalist Layne Staley they possessed a dynamic front-

man whose often unpredictable nature only added to his mystique. In guitarist Jerry Cantrell they had a smooth-as-silk axe master with an unquestioned flair for the dramatic. And in drummer Sean Kinney and bassist Mike Inez they had a rock-solid rhythm section that served as the immovable foundation for the band's high-flying melodies.

But if ever there was a band that was greater than the sum of its individual parts, it was Alice In

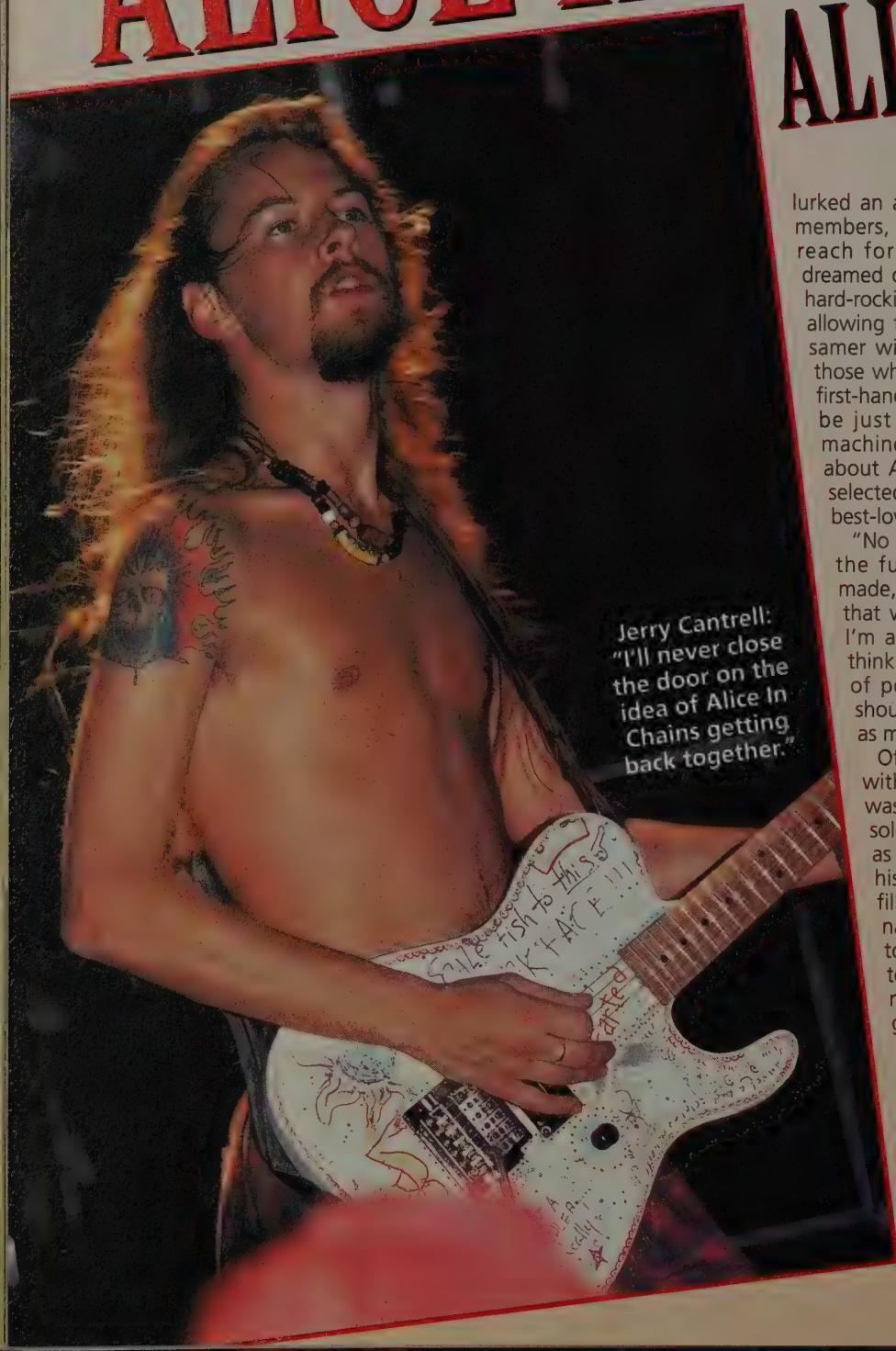
ALICE IN CHAINS ALL BOXED IN

BY DAVID BRANDON

Chains. Beyond their instrumental acumen and their vocal skills lurked an almost mystical bond between the group's members, a bond that continually inspired them to reach for heights few other rock acts had ever dreamed of attaining. It was a magic that filled their hard-rocking odes with a razor-edged intensity, while allowing their more plaintive ballads to soar on gossamer wings towards the stratosphere. Now, both those who experienced Alice In Chains' rise to fame first-hand earlier in the decade, and those who may be just discovering this wondrous hit-making machine, can celebrate all that was memorable about AIC through *Men In A Box*—a carefully-selected collection of the band's best-known and best-loved material.

"No matter what might happen with the band in the future, I am very proud of the stand we made," Cantrell said. "We took the opportunity that was given us and we made the most of it. I'm as big a fan of the band's as anyone, so I think I know what Alice In Chains means to a lot of people. But all I can say is that everyone should just enjoy listening to the music we made as much as we enjoyed making it."

Of course, as anyone even remotely familiar with the Chains story knows, the band's tale was not only filled with platinum albums and sold-out tours. There was a darker side to AIC as well. Throughout the band's relatively short history, stories of Staley's off-stage excesses filled the rock gossip wires, with his various nasty habits serving on numerous occasions to derail the band's best-laid recording and touring plans. Somehow, for years the band managed to successfully battle against the grain, overcoming their singer's ever-more obvious personal shortcomings to continually produce incredible music—the material contained on such efforts as *Dirt* and *Jar Of Flies*. But finally, following the release of their last disc, 1996's *Alice In Chains*, it appeared that finally the proverbial writing was inscribed on the wall in non-erasable ink. By then Staley's health had deteriorated to the point where he was no longer



Jerry Cantrell:
"I'll never close
the door on the
idea of Alice In
Chains getting
back together."

able to tour on a consistent basis, and even spending time in the recording studio became a major ordeal both for the singer and his ever-wary bandmates.

"No matter what else might happen, I'm proud of the stand we made."

"Layne had to live his life," Cantrell said. "It was never our job to monitor him and to tell him what to do. We all have to make decisions. He made his. I love him like a brother, and I always will. But that doesn't give me or anyone else the right to tell him how to live his life. I'll always remember how proud he was when he started playing guitar while we were writing material for **Dirt**. It really opened up a new world for him. He started writing a lot of songs, and a lot of the pain that he was feeling came out in those songs."

Even the most cursory listen to the material contained on **Men In A Box** gives a vivid and at times chilling view into the troubled world in which Staley survived, and at times even prospered. While there was always a discordant, somewhat chilling feel to much of the band's material—often attributable to Cantrell's unique guitar tunings—when Staley began to bear his soul through song, the Chains' musical message became among the most compelling and agonizing in the rock world. Each lyric was like a sordid view into Staley's tortured soul, and those brave enough to wallow in the musical mire along with the vocalist came away comprehending at least some of his emotional pain.

Unfortunately, the dire straits that allowed the band to pour so much unbridled emotion straight into their music also proved to be their downfall. By the time Cantrell announced plans for his first solo-disc, **Boggy Depot**, early last year, it appeared that Alice In Chains had reached a premature—and quite permanent—end of the road. But now, with two new songs appearing on **Box**—and a variety of reformation rumors running through the rock underground—can it be that there is still a musical future ahead for this band that was once hailed upon these very pages as "the most significant band of the '90s"?

"We'll never close the door on the band," Cantrell said. "Why should we? There would be no point in doing that. If we choose to do more work, then we will. If we don't, then I'm happy to stand on what we've already accomplished. I want to hold on to Alice In Chains for as long as I possibly can."

Unquestionably, the band's loyalty to their stricken singer remains a noble and notable badge of rock and roll honor.



Layne Staley:
His health
remains a key
question.

While a number of other recent rock and roll attractions have turned like a pack of hungry wolves on a fallen comrade, the Chains have stated repeatedly and unequivocally that they'd rather put their music on permanent hiatus rather than tamper with the special chemistry they always shared. At least the inclusion of new material on **Men In A Box** does leave the door for future band projects open... if only just a crack. Indeed it would seem almost too much to hope that at some point in the not so distant future word would hit the streets indicating that Alice In Chains, clearly one of the most talented, important and influential bands of their era, was once again ready to unfurl their special rock and roll banner. All of us—including the band members themselves—can only wait and hope.

"Alice In Chains had a lot to offer," Cantrell said. "There was a heavy side to the band, but there was also a softer side as well. It was those two distinct musical personalities living in total harmony that gave the band a lot of its appeal. We got heavy rock fans to listen to our acoustic stuff, and we had fans of lighter rock open up to our heavy side. That was one of the things that always made the band very special to me."

OVER THE EDGE

BY VINNY CECOLINI

THE LAST TWO YEARS have been turbulent for doom and gloom metallers My Dying Bride. Following last year's triumphant States-side live debut, the British quintet's long-time drummer Rick Miah left for medical reasons. After canceling a return trip to the States as well as a number of European festival appearances, the band recruited a new drummer, former Dominion member Bob Law, and began work on the follow-up to the critically-acclaimed **Like Gods of the Sun**. In 1998, just prior to

heading into the studio, violinist/keyboardist Martin Powell quit over musical differences. However, instead of delaying the recording of the new album to audition a replacement, My Dying Bride entered the studio and emerged with **34.788%...Complete**, their most adventurous effort to date.

"**34.788%...Complete** is not a typical My Dying Bride album title," admits guitarist Calvin Robertshaw, who developed the title's concept while the band worked on ideas for cover art. "Everyone in this

band is PC mad. Our vocalist, Aaron Stainthorpe is very much into doing artwork on his computer. We told him to create something representing My Dying Bride."

"Aaron had actually incorporated the number 34.788% into the artwork. When I saw it for the first time, I thought it was strange. One night, while sitting at home, I had this bizarre thought that the number had something to do with the evolution of mankind, that man has only evolved 34.788% of his full potential."

My Dying Bride, which also includes guitarist Andrew David Craighan and bassist Adrian Jackson Ade, conceived **34.788%...Complete** differently from their previous efforts, giving each song "its own identity."

"Wherever the heads of the members of My Dying Bride are during the song writing process will dictate what appears on the album," says Robertshaw. "We looked at each song individually, rather than as an entire collection as we have in the past. We gave each song its own specific sound. It is to the listener's advantage. They're not bombarded with the same sound throughout."

"We made a big leap as songwriters on this album and spent more time nurturing the new material than we have in the past. Unfortunately, that occurred because of the problems we endured during the song writing process."

My Dying Bride's troubles actually began in mid-1997, during the band's U.S. tour when Miah fell ill and was forced to retire.

"He was advised by his doctor to avoid stressful situations," explains Robertshaw. "Ironically, he had always found performing live to be very stressful. He was an excellent drummer and a great man to have behind you playing the kit, but it was unhealthy for him."

According to the guitarist, Miah has "taken on a run-of-the-mill, 9-to-5 day job." The second line-up change came when Powell informed the band he was leaving. Powell had lived farther away from My Dying Bride's rehearsal space than his bandmates and was not putting in regular appearances at practice. Although he was sent tapes throughout the song writing process, keeping him abreast of their progress, it was not until the band "had gotten 75% of the new material ready" that Powell informed them of his intentions.



OPPRESSOR

"He felt the material we were writing was not what he wanted to perform anymore," explains Robertshaw. "He left without any argument or any sort of disagreements. There is no animosity between us. He has headed off to new pastures and is about to begin touring as the keyboardist of Anathema.

"The violin has always been an integral part of My Dying Bride, but it was a case of Martin wanting to leave. We didn't see any reason for making him stay, because that was obviously not going to work. We were playing most of the material in the rehearsal room without the violin or keyboards and the songs stood up on their own."

The band's decision not to recruit a replacement for Powell and to record the new album devoid of their trademark violin solos has confused some of their long-time fans.

"Martin departed too close to the recording of the new album for us to field that kind of a person," explains Robertshaw. "There cannot be that many violin players out there that want to play this style of music, so we felt it would be better for us to head into the studio as a five-piece and work through the keyboard parts ourselves. Keith Smudgelton, who happens to own the studio where we recorded the new album, played keyboards during the sessions. There may be no violin solos on **34.78%...Complete**, but I think the string

sections we've incorporated on this new album are among our strongest."

IT HAS BEEN A GREAT YEAR for Death Metal. Following Morbid Angel's **Formulas Fatal to the Flash** and Death's **The Sound of Perseverance**, comes Oppressor's **Elements of Corrosion**, an experience in progressive death metal that will inevitably be a part of any metal journalists' top ten list at the beginning of 1999.

Oppressor formed in 1991, during death metal's original heyday and just before a glut of faceless, one-dimensional bands caused its decline. However, unlike many of the death metal bands that emerged around the same time, Oppressor were not Morbid Angel or Possessed clones; they had a progressive sound that employed acoustic guitars and keyboards, causing some critics to argue that Oppressor were more black metal than death metal.

"We've always tried to be original and do our own thing," says frontman Tim King. "We never followed in the footsteps of anyone. Sure, we're Morbid Angel, Death and Cynic fans, but we've tried to shine through with our own musical integrity. It's one of the reasons why we have survived as long as we have."

Despite maintaining the same line-up since forming over seven years ago, the band, which also includes guitarists Adam

Zadel and Jim Stopper and drummer Tom Schofield, have managed only a handful of releases. Still despite not having as storied a career as bands like Death, they've endured enough turmoil to dedicate **Elements of Corrosion** to the "fans for standing by Oppressor and giving us the strength to always carry on even in the darkest of times."

"As for the dark times, we released our debut [**Solstice of Oppression**] on Red Light Records, which went out of business," explains King. "It shut its doors right when all of the labels stopped signing death metal bands. Our first record did well and Red Light was more than happy to put out a second album, but when they went under we found ourselves just sitting there saying 'what are we gonna do?' Nuclear Blast, Relapse and Roadrunner were not signing any death metal bands; they had all that they could handle."

The band eventually hooked up Milwaukee's Megalithic Records to release the European **Oppression Live** album as a way of letting everyone know they were "still alive."

"We had some great recordings from our European tour and some unreleased stuff and it gave us time to write another record," says King. "Then Martti Payne from Olympic Recordings stepped into the picture, signed us and released the **Agony** album."



RUTH RUTH

Like Death's **The Sound of Perseverance**, Oppressor's **Elements of Corrosion** is a brilliant blend of death and progressive metal. "The more we learned, the more we incorporated into the record," explains King. "While writing the new material, I was not strictly aiming for slamming brutality. I was trying to write decent music."

After their current month-long Death Across America tour concluded last fall, the band had scheduled a visit to Europe. Unfortunately, they were forced to change plans when their overseas label, Edel, decided to delay the release of **Elements of Corrosion** until 1999.

"We'll play a few shows before then," says King. "We're even hoping to make it to South America."

WHEN RUTH RUTH'S DEBUT, Laughing Gallery, was released in 1995, the New York trio felt like they were on top of the world. The band's brand of alternative hard pop was warmly received by critics, while the album's debut single, *Uninvited*, was added to heavy rotation on MTV. However, despite touring non-stop to support the album, the band became estranged from their record label. Three years later, the group have re-emerged with a new line-up, on a new record label (RCA) and with a new album, **Are You My Friend?**, easily their best effort to date.

"After *Laughing Gallery* ran its course,

we began to have problems with American Recordings," recalls guitarist Mike Lustig. "Since we were based on the East Coast it was difficult dealing with a label located in California."

Still American Recordings gave the band permission in 1996 to work with the noted independent Epitaph Records on a follow-up to their debut.

"American didn't know what to do with us and we didn't know what to do with them, but Epitaph wanted to work with us," continues the guitarist. "So American released us, not entirely from our contract, but just for one record. We would have recorded a full album, but they would only let us record an EP."

Prior to the release of **The Little Death**, the band parted company with their original drummer and hired Christian Nakata. "Actually, we had already brought in second guitarist Michael Kotch before our original drummer left. Two weeks later, we found Christian through an advertisement in the Village Voice. We auditioned thirty people, but he showed up and blew everyone away."

"After Christian joined, we headed out on the road to support **The Little Death** EP and really got to know each other. When we returned home we were a different band. And when it came time to work on the new record I felt a new sense of freedom. It was easier writing for a group rather than a trio. I didn't feel as limited as I

did on the first album and on the EP."

During the Spring of 1997, the band headed into the studio to record what would eventually become **Are You My Friend?**. Although the album was originally intended for release on American Recordings, the band had second thoughts and left the recording sessions with the master tapes in hand.

"It was not a clean split, it was dirty," says Kennedy. "They asked us what happened to the record and we told them they weren't having it. Then it got into the legal thing and we were put on the block. We were caught in a weird place. We were powerful enough that they refused to drop us from their roster, but we weren't big enough for them to want us."

Surprisingly, Kennedy says the band were not shopping for a new deal when they were approached by RCA.

"We were playing in Manhattan one night when A&R Reps from the label walked in," the frontman recalls. "They thought we were still on American when they came to see us that night. After the show they told us too bad you're on another label, we love what you are doing. We said 'we're here and we're available.'"

Kennedy believes the band's latest release sharply contrasts their earlier work. "**Laughing Gallery** was a me record, **The Little Death** was a relationship record and **Are You My Friend?** was written from a third-person perspective," he says. "**Are**

You My Friend? is about the drama we've endured. It's our third album for our fourth label. There is a lot of venting on the album—we were in limbo while creating this album and I was reacting to that. On the surface it may not seem angry, but if you dig beneath and really look at the lyrics you'll realize that it's not as upbeat as it seems."

SOUTH CAROLINA'S NILE REFER to their unique sound as heard on their full-length debut, **Amongst the Catacombs of Nephren-Ka**, as "brutal ithyphallic death metal."

"I always ask myself if we are truly a death metal band," says bassist/vocalist Chief Spires. "So we call ourselves ithyphallic-brutal metal. Ithyphallic is a term based on the ancient Egyptian custom of portraying their war and fertility Gods in postures of mythically proportioned tumescence denoting the symbolic dualistic powers of creation and destruction.

"[Drummer] Pete Hammoura's heritage is Lebanese and [guitarist] Karl Sanders and I were fascinated with the Egyptian culture in school. Karl does most of the research. He spends a lot of time in the library. He actu-

ally writes most of the lyrics."

The band was formed in 1993 under the moniker Mariah. Along with another vocalist, the band recorded a demo in 1994.

"The singer didn't want to come to rehearsal, so we booted him out," recalls Spires. "It is impossible to find a singer in South Carolina so me and Karl split the vocal duties. Guitarist Dallas Toler-Wade joined last year. I never thought we would find anyone who could fit in with Karl, because he is such a dominant guitarist, but things have worked out great.

Spires admits it was difficult being in a metal band in South Carolina.

"All that South Carolina is known for is Hootie and The Blowfish," he laments. "There are hardcore bands in North Carolina, but there is nothing happening in South Carolina. It's lame. There is only one club that hosts the national acts and heavy bands, so when we were starting out, we would have to drive to Atlanta or Charlotte to play shows.

The band released the **Festivals of Atonement** EP in 1995, which Spires says "did well in the metal underground." Visceral Production heard it and offered Nile a deal. The band record-

ed **Amongst the Catacombs of Nephren-Ka** for Visceral Productions. Unfortunately, the label's manager was in school at the time and didn't have time to properly run a label. However, Relapse approached him and bought the rights to the recording. Nile consider themselves lucky.

"We were bright-eyed musicians waiting for the chance to get out of South Carolina, so signing with Relapse opened a door for us," says Spires.

Besides their growing following, Nile count the members of Morbid Angel, Oppressor and Cannibal Corpse as fans.

"Hopefully it means our new album is really good," beams Spires. "It also helps that we're getting excellent promotion from our new record label, Relapse. And we try to have a good attitude and we don't act like rock stars. We still have to hold day jobs when we're home."

And the band's sound is versatile enough that they can play with a variety of bands.

"There is a lot more opportunity out there for us than some other bands," says Spires. "But it's all about metal. It's all about staying true to metal."



AEROSMITH

BY ROB ANDREWS

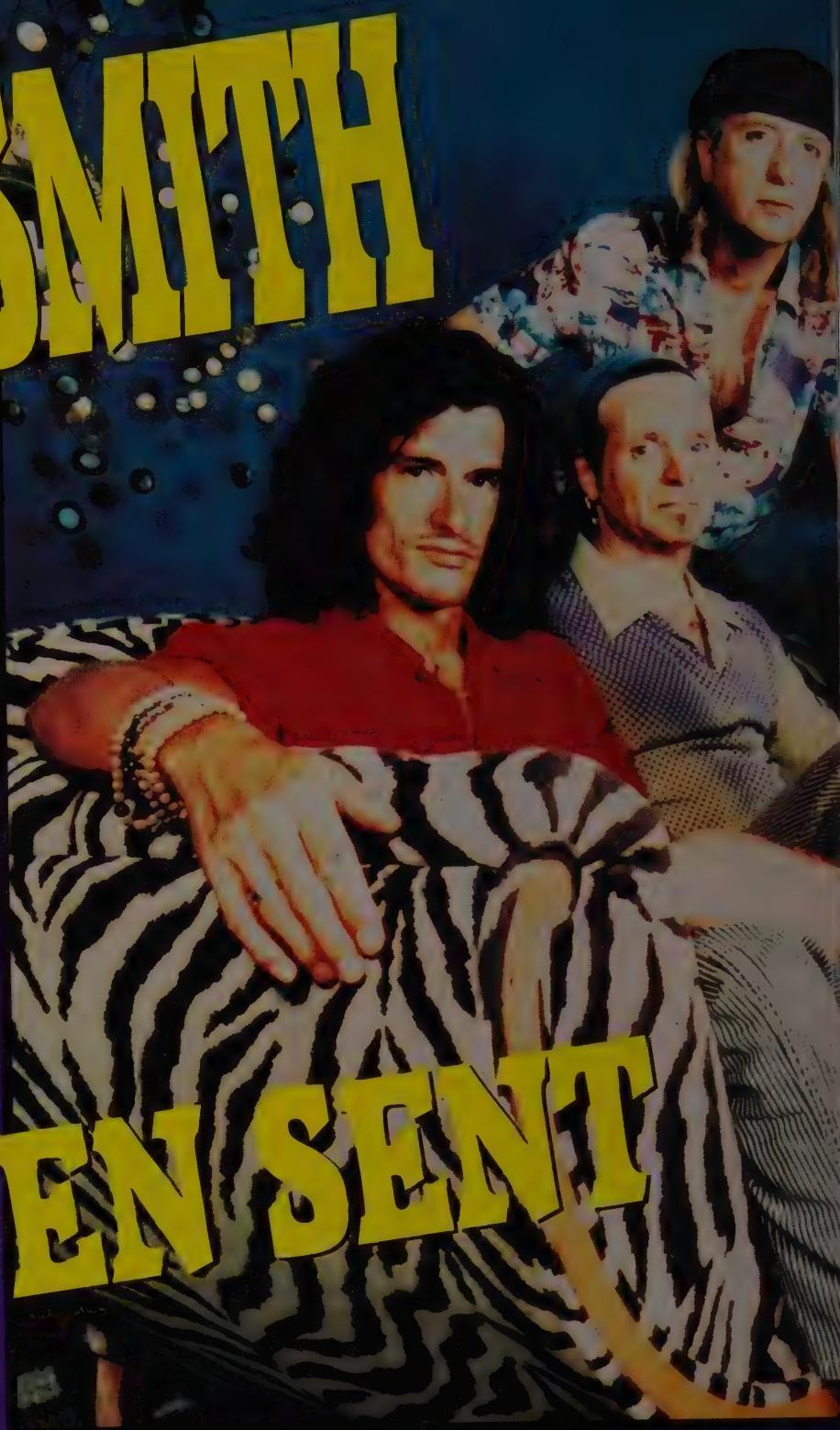
We live in an age of "artificial" music. The late '90s are clearly a time when studio wizardry, techno-beat simplicity and same-old, same-old stupidity seem to rule the air waves with an iron fist. Rock and roll award shows have to grovel in order to find any band that can actually come across live in front of a camera and concert promoters world-wide yearn for just a few acts that can still cut it on the concert stage. "Real" rock and roll seems to be on the verge of joining the endangered species list. It's an increasingly sad state into which the rock world finds itself...just don't try to get any sympathy out of the members of Aerosmith.

For 25 glorious years these legendary Boston Bad Boys have been struttin' their rock and roll stuff with more aplomb, skill and savvy than just about any other group around. With no less than nine multi-platinum discs to their credit, along with seven Top Ten hits (including their recent Number One smash, *I Don't Want To Miss A Thing*), this hallowed unit has continually represented the best that American rock has to offer. Certainly, Steven Tyler, Joe Perry, Tom Hamilton, Brad Whitford and Joey Kramer have

HEAVEN SENT

held up their end of the musical bargain while so many around them have failed. When it comes to the fine art of rock and roll performance, there's no question that Aerosmith can walk it...they can talk it...and, most importantly, they can play it. What further proof of this already well-established fact could any true rock fan ask for than the dynamic sounds contained on the Aero force's recent live disc, *A Little South Of Sanity*.

"This collection of songs represents something really special to us," Tyler said. "It's our small way of saying 'thank you' to the million of fans who've turned out every night in cities all around the world to sup-



port us. Those people have allowed us to rock their worlds, and they've returned that favor over and over again by staying incredibly loyal to us. We've always had a magical relationship with our fans, and a lot of that magic is captured right here."

Throughout *A Little South Of Heaven*, that special symbiotic relationship shared by Aerosmith and their following has never been stronger or more prevalent. Whether it's on classic tunes like *Walk This Way*, *Sweet Emotion* and *Same Old Song And*

Dance or more recent faves such as *Falling In Love (Is So Hard On The Knees)* and *What It Takes*, that magical, mystical musical chemistry that has always made Aerosmith so special is as clear as the smirk on Bill Clinton's face. In fact, many long-time Aero observers now believe that this unit sounds better, looks better and even acts better than at any other time in their long history. While such a notion can't help but please the Tyler gang, the fact is that Aerosmith already know damn well just



Aerosmith:
"Right now we're at a high point in our career...after 25 years!"

and is extremely thankful for yet another opportunity to keep playing with "the greatest rock and roll band around."

"This band means so much to each of us," the drummer said. "When you've been with the same people for more than 25 years it's like family. And when something happens when it could come to an end—especially a totally unexpected end—it really opens your eyes. Thankfully, I'm fine now, but I want to thank all the fans who sent cards and letters of encouragement to me. Their words meant so much."

"This collection represents something really special to us."

With everyone in the band once again fit-as-a-fiddle and ready to rock, the next question becomes one of when Aerosmith will consider tackling work on their next studio album. On one hand, rarely in the group's lengthy career have they been hotter—their *Miss A Thing* smash was the group's first chart-topping hit. On the other, they recall that the effort that went into the completion of their last studio effort, *Nine Lives*, was lengthy and at times testy. A band like Aerosmith can't just throw together a few riffs at home, waltz into the studio and emerge with a new album of material a week or two later.

The band fully realizes that perhaps as much as six months of their lives will be required to carefully write, record and mix their next disc, and in all honesty they're in no particular hurry to get on with that task. Will Aerosmith begin work on a new album sometime in 1999? Probably. Will a new Aero studio disc emerge during this calendar year? Probably not. With their new live album filling a gaping void in fans' musical souls, and their movie soundtrack work still making a major chart impact, this may well be the perfect time for the Aero force to lay low and just enjoy all the commotion they've caused.

"We're at a high point in our careers...after 25 years," Tyler said with some amazement. "But we're still as jazzed by rock and roll music as we've ever been. To us, everything that's happened in the last year—both good and bad—has just provided a real solid foundation from which to launch the next stage of our lives. This isn't a job we're doing, it's a rock and roll pilgrimage, one that's carried us around the world and let us come in contact with millions of people. That pilgrimage isn't going to be over for a long, long time to come."

how good they are.

"We can do it," Tyler said. "We always could, and we always will. When we get on stage there aren't too many bands that can touch us. That's not braggin'...that's just the facts! We've come through so much during our career—even recently, with my knee injury and Joey's auto accident—but each time we come back stronger and wiser than before."

Indeed, even including all their award-winning, chart-topping exploits, it hasn't

been the best of times for the Aero gang in recent months. Tyler damaged his knee severely at the conclusion of the band's last tour, requiring major reconstructive surgery that limited the always-hyper frontman's movements for a period of three months. At virtually the same time that the large-lipped vocalist was being laid-up, Kramer suffered through an auto accident which left him banged and bruised...and scared. He knew just how close he had come to a premature end to his rock and roll career,

Is the world ready to deal with the questions that Fear Factory is asking? On their latest outing, **Obsolete**, vocalist Burton C. Bell, guitarist Dino Cazares, drummer Raymond Herrera and bassist Christian Olde put forth the tough questions...and provide the tough answers. They want to know if mankind is becoming an unnecessary biological entity, swamped and overrun by an invasive

with an unparalleled spring board from which to deliver their knock-out musical punches.

"Those two songs kind of culminated the album, and they required something really special," Bell said. "Resurrection is about how the root of humanity is a combination of hope and faith. It's about how

order to find a way of dealing with our own frailties."

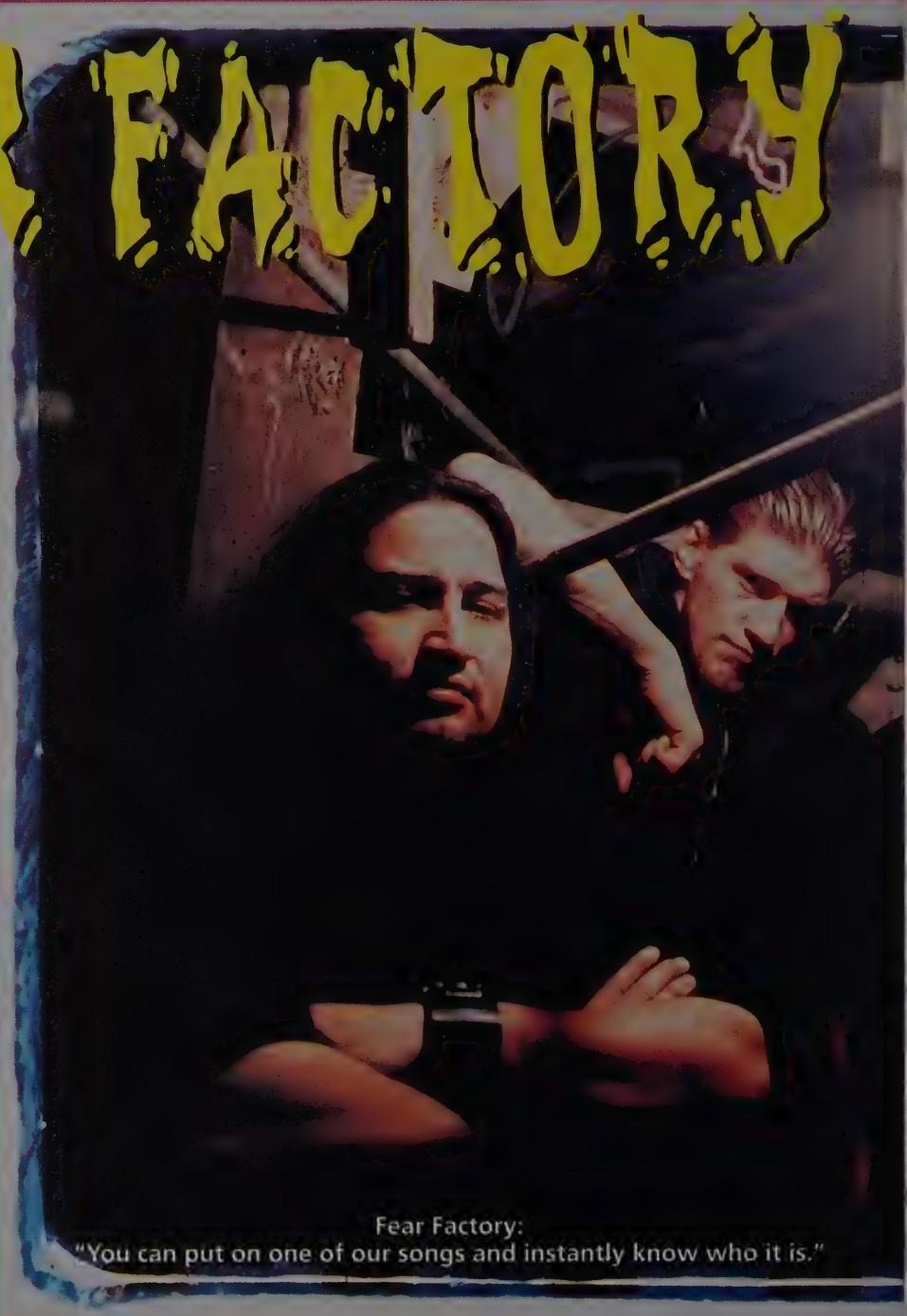
All the high-minded work presented on **Obsolete** serves as the end-result of Fear Factory's six year search for an ideal means of artistic expression. Dating all the way back to the appearance of the group's 1992 debut, **Soul Of A New Machine**,

FEAR FACTORY

of ever-faster, digi-chip computers. They demand to know if human society is being rendered inconsequential by an all-encompassing government machine that threatens to take away our liberties...and perhaps even our lives. They crave to know if the homo sapien species is planting the seeds for its own future demise in its ever-increasing reliance on techno-smart hardware.

"On this record we come forward with the concept that man is obsolete," Bell said. "There is a war going on out there, and maybe it's time that we recognize what's happening before it's too late. Mankind is in a battle on all fronts...with machines, with the system, with the government. Maybe we feel that our lives will be made easier when we allow the government to control more things. Maybe we think that life will be more fun if we let machines do all the work. But you know what happens? In the long run those things will destroy mankind. Those machines are now controlling man...and eventually they will destroy him."

While their approach on **Obsolete** may seem filled with an overtly cerebral mind-set, at heart Fear Factory's music remains as straight-forward as a Nebraska highway. On such songs as *Edgecrusher*, *Descent* and *Freedom Or Fire*, Cazares' blazing guitar work blends with Bell's characteristically edgy vocal style to produce one of the most distinctive and compelling sounds currently inhabiting the late '90s rock world. But before one should get the impression that FF's music is all about political bluster and metallic roar, let it be said that the band has gone out of their way on their latest effort to diversify their sound as much as possible. They even employ the 11-piece Vancouver Chamber Ensemble on their disc's climactic tunes, *Resurrection* and *Timlessness*. Such efforts work to provide the band



Fear Factory:
"You can put on one of our songs and instantly know who it is."

the will to survive is really ingrained in every one of us, and how it will allow us to overcome anything and everything. *Timelessness* is the last song on the album and it tells about how the human race is unified through its loneliness and how that loneliness makes us turn outwards in

this singularly distinctive unit has been forging their own special war against society's ills. While they've avoided much of the blatant political posturing favored by the likes of Rage Against The Machine, Fear Factory has none-the-less made a strong and perhaps even lasting impres-

sion upon the rock and roll landscape through the passion of their own musical musings. As proven on subsequent releases like 1995's **Demanufacture** and 1997's **Remanufacture**, the group's blasting guitars, snarled vocals and pointedly critical lyrical forays have found a warm and responsive niche in the con-

with **Obsolete** we've wandered in a more techno direction. But it's just not true. We've expanded, and we've grown up a bit, but we really haven't changed. If anything we've gone back to our roots in some very fundamental ways with this one. The monster riffs are there, and so are the killer grooves— together, along

sound more reminiscent of **Soul Of A New Machine** in texture and approach, yet with **Obsolete** also presenting a far more refined musical mix, this heavy handed quartet clearly seem ready to attack the rock world as never before in 1999. One factor clearly working in the band's favor this time around is the member's unified approach to making sure that *nothing* stands in their way when it comes time to take FF as far as it can possibly go. In the past, such distractions (though according to the vocalist, it was an extremely positive distraction) as having Bell record and tour with Black Sabbath bassist Geezer Butler as part of his G/Z/R project served to take a little of the primary focus away from the Fear Factory victory march. Today, with **Obsolete** already being hailed as one

"Mankind is in a battle on all fronts...with machines, with the system, with the government."

of the year's top hard rock releases, it seems apparent that nothing and no one is about to stand in this band's way ever again.

"The one thing I could say about Fear Factory is that you can put on one of our songs and know instantly who it is," Cazares said. "Nowadays, so many bands are copying each other, but we've always remained true to our sound. On this album we really decided to stick to what we do best and that's play very aggressive music—and then add keyboard and vocal elements. We're dabbling in hip-hop—Burt's actually rhyming on the record. The beautiful melodies that Burt sings are more apparent on this

INTENSITY PERSONIFIED

BY MARK POWERS

temporary rock and roll world, marking the FF brigade as one of the clear-cut units destined to help hard rock's charge into the next millennium.

"We've matured with each album we've made," Bell explained. "Some fans would like to think that we've changed, that

with some properly written songs, you have the essence of what Fear Factory represents."

There seems to be little doubt that Fear Factory has intentionally taken both a step back and a step forward on their latest offering. With their current disc sporting a

record and the brutality is definitely more apparent as well. We presented what we're good at—and that's being heavy and experimental. If we're going to change, we're going to change to something more extreme. No matter what we do, Fear Factory never take a step backwards.

Gavin Rossdale would never admit to feeling the pressure that seems to lurk perpetually on his shoulders. Bush's charismatic front man has never been particularly shy about expressing his various moods and emotions through song, but when it comes time to open up and discuss any pressures and problems inherent with writing and recording his band's eagerly-anticipated new album, Rossdale becomes surprisingly mum. Perhaps that's what happens when you feel the collective eyes of the rock world staring down upon you. Perhaps that's the result of having your first two discs—*Sixteen Stone* and *Razorblade Suitcase*—sell a combined total of more than seven million copies worldwide. Perhaps that's what happens when you've become one of the most recognizable faces on the entire music scene. Whatever the reason for Rossdale's reluctance might be, the simple fact remains—with success invariably comes pressure, and Rossdale knows it!

"We pride ourselves in the music we've made," the vocalist/guitarist said. "I don't believe you'll ever see us take the easy way out. We enjoy being a little unpredictable in what we do. We want to keep pushing ourselves to get better and take chances. That's what makes this fun for us. You've got to keep it interesting. You just can't keep re-writing your hits for the rest of your career."

If, indeed, Bush were ever tempted to

well as at the top of the sales charts—or they can stake out for musical parts unknown. While both options seem to excite these quintessential British gentlemen, the band's words seem to indicate that their world-wide following may be in for some big surprises when the next Bush disc heads our way.

"I'm always surprised by what we come up with," Parsons said. "I was surprised by the reaction some people had after *Razorblade Suitcase* came out that it reminded them of *Sixteen Stone*. I certainly didn't hear that. Yes, Gavin's voice is very distinctive, and the way we play is the way we play. But I felt those albums had a very different feel to them. But then we really went in a very different

direction with *Deconstructed*—which in some ways was to show just how daring we could be. I think you'll see more of that at times in the future."

everything they've had to overcome in order to be successful. There hadn't been a hit British hard rock band in ages before they came along. That didn't stop them. And then they walked right into that whole 'Euro-Nirvana' battle, which they survived quite nicely. Now they're no longer the new kids on the rock and roll block. They're established stars from whom a lot of people expecting some very big things in the year ahead."

Of course, one factor that could play a large role in determining Bush's on-going impact on the rock world would be if Rossdale begins believing all the "cover boy" hype that has surrounded him virtually from the moment the band first attained stardom. With a series of high-

BUSH PLAYING TO WIN

"We want to keep pushing ourselves to get better and take chances."

merely rehash their past accomplishments, they've already created quite a legacy of work to fall back upon. For a group that's only been major players on the international rock scene for four years, Rossdale and bandmates Nigel Pulsford, Dave Parsons and Robin Goodridge have certainly made their mark. Overcoming the initial stigma that they were somehow trying the Anglicize the angst-riddled odes of Seattle heroes like Nirvana and Pearl Jam, Bush quickly managed to stake out their own prime piece of rock and roll real estate. Such early hits as *Glycerine* and *Everything Zen* laid a groundwork of expectation that the group was soon able to match with tunes like *Swallowed*.

Now, however, after the somewhat disappointing sales performance of their recent "remix" disc, *Deconstructed*, Rossdale and his mates are well aware that they have reached a quick and perhaps unexpected crossroad in their career. They realize that they can either choose the path of least resistance—one that will keep them safely within the confines of their well-honed hard rock attack, as

direction with *Deconstructed*—which in some ways was to show just how daring we could be. I think you'll see more of that at times in the future."

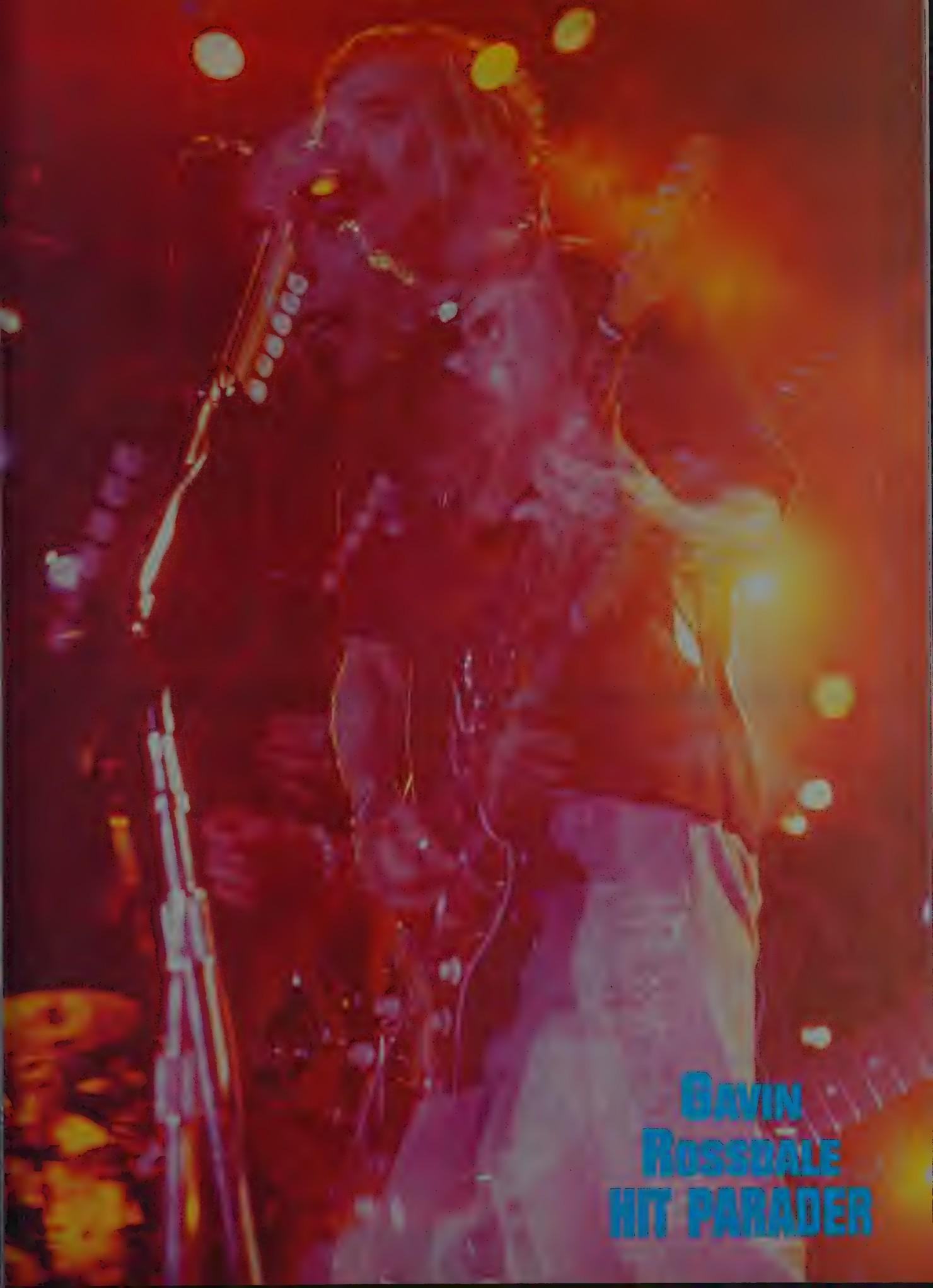
While it seems highly unlikely that the band will bring in outside "mix masters" to work on their next album (as they did throughout *Deconstructed*), it does seem more than possible that Bush's new disc will be a radical departure from anything they've done before. Reports emanating out of the band's London rehearsal studio indicate that the Bush boys have reinvented themselves once more, adding a more "techno" flavor to some of their songs while on others they've steadfastly maintained the impassioned guitar-driven style that first carried them to fame. Quite simply, with their still-untitled third album nearing completion, it appears as if Bush are leaving open as many of the musical options as possible.

"Bush is one of those bands that should help lead rock and roll into the next century," one London-based insider revealed. "They seem to have a real determination to keep pushing themselves and pushing the limits. Just look at

BY WINSTON CUMMINGS

profile romances already to his credit (including his long-standing stint with No Doubt's glamorous Gwen Stefani), and his face still plastered to the inside of countless high school lockers, it remains to be seen if ol' Gavin will end up going "Hollywood" on us at any point in the near future. Yet with his head apparently still screwed on tight, and his focus still squarely on making great rock and roll music with Bush, perhaps some of those initial reports that have hinted at Rossdale's potential abdication of his musical throne have been more-than-a-bit premature.

"All that makes me laugh," he said. "Everyone loves gossiping and speculating, but rarely do they come within any distance of the truth. This is still a young band. We've made only two albums in our career. There is still so much more to do, so much more to say. That challenge is incredibly exciting. We know the opportunity that we now have, and we mean to make the most of it. We worked so hard to get here, why would we do anything to jeopardize that? This band, and the music we make, still means everything to me. And that's not going to change."



GAVIN
ROSSDALE
HIT PARADE

SHOOTING STARS

HELLOWEEN

Somehow America never quite caught on to Helloween. Even during the band's halcyon days in the late '80s, when such band efforts as **Walls Of Jericho** and **Keeper Of The Seven Keys** were scaling their heights of European metal sales charts, on this side of the Atlantic these German rockers were always viewed as something akin to a poor man's version of Iron Maiden. Indeed, there were some similarities between Helloween's guitar-heavy approach and the attack utilized by a variety of more popular member of their '80s metallic brethren. But such a fact did little to deter the band from rocking on, despite the suicide of their original drummer, Ingo Schwichtenberg, in 1993, and the departure of long-time vocalist Michael Kiske a short time after that.

In fact, in 1998, with the release of Helloween's new disc **Better Than Raw**, only guitarist Michael Weikath and bassist Marcus Grosskopf remain from the group's original lineup. On the band's latest opus they are joined by vocalist Andi Deris, guitarist Roland Grapow and drummer Uli Kusch to form what may well be the unit's most powerful unit to date. While it remains to be seen if this distinctly metallic band will enjoy any more success in America in the late '90s than they did in the late '80s, no one can deny that Helloween come armed and ready for their latest State-side attack. On such tracks as *Push*, *Falling Higher* and *Revelation* it would seem that Helloween remain one of the best pure pedal-to-the-metal groups on earth.

"We just tried to put out the songs that the five band members had the best feeling about," Deris said. "We always have a lot of ideas which everyone is quite eager to put on an album. I'm still a little boy when I listen to an idea from one of the other guys. It's like being a fan and listening to your favorite music."

"We're not losing the energy that people expect from us," Weikath added. "I'm very confident that we have enough material in our heads to keep Helloween going for another ten years...or longer."



NIGHT RANGER

Back in the mid-'80s, Night Ranger were about as big as a rock and roll band can get. Their mainstream-metal sound—tinged with the occasional chart-topping power ballad—turned Jack Blades, Brad Gillis, Alan Fitzgerald, Jeff Watson and Kelly Keagy into a band that could seemingly do no wrong, a fact evidenced by the success of such songs as *Sister Christian*, *You Can Still Rock In America* and *Don't Tell Me You Love Me*. But then, in 1988, for a variety of still somewhat mysterious reasons Night Ranger called it

a day. Their members scattered to the rock and roll winds, enjoying varying degrees of success on their own, with Blades reaching the greatest heights during his stint in Damn Yankees with wild-man rocker Ted Nugent. Today, however, after a decade apart, Night Ranger are back with a new album, **Seven**, and a hauntingly familiar sound.

"We weren't going to come back and suddenly try to radically update what we do," Blades said. "The reason we're doing this is because we want to recapture that special kind of magic that Night Ranger had. I think we've done it."

Throughout **Seven** the rough-edged guitar showcases that always characterized the band's hard rock side blend seamlessly with the group's more pop-oriented vocal forays to create a disc that should please both long-time NR fans as well as a new generation of band supporters. While at times this slick-as-it-can-get approach seems a stark contrast to the rough-n'-ready style of the late '90s, there's no denying that on such songs as *Sign Of The Times*, *Panic In Jane* and *Kong*, Night Ranger's music defies trends and times. There's certainly no guarantee that **Seven** will instantly return this unit to the platinum-coated stratosphere enjoyed by such earlier efforts as **Dawn Patrol** and **Midnight Madness**, but with any luck Night Ranger may just find themselves riding high on the charts again.



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RADAKKA - MALICE AND TRANQUILITY (CD \$12)
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ROTTING CHRIST - THY MIGHTY CONTRACT+2 TRX (CD \$11)
ROTTING CHRIST - A DEAD POEM+BOONUS CD (2CD \$11)
SACRAMENTUM - THE COMING OF CHAOS (CD \$11)
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Some other titles we carry for labels we like:
3RD & THE MORTAL - TEARS LAID IN EARTH(CD \$12)
3RD & THE MORTAL - THE ENDLESS PLAGUE(CD \$12)
3RD & THE MORTAL - IN THIS ROOM (CD \$12)
13 CANDLES - ANGELS OF MOURNING (CD \$12)
16 - SCOTT CASE [OUT OF PRINT MATERIAL] (CD \$11)
ABIGOR - OPUS IV (CD \$12)
ABIGOR - SUPREME IMMORTAL ART (CD \$12)
ABLAZE - MY SORROW... EMOTIONS STILL BURN... (CD \$12)
ABRAMEELIN - ABRAHIM (CD \$11)
ABRUMETUS - OCCULTATION (CD \$12)
ABRUMETUS - IN UMBRA HALITA... (CD \$12)
ABYSSOS - TOGETHER WE SUMMON DARK (CD \$12)
A.C. - PICNIC OF LOVE (CD \$12)
ACHERON - LET RAINSON+NATICAL VICT. (CD \$12)
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ADMUR - BEGONE, WANDERING MOON (CD \$11)
ADMUR - CLOUDS OF DESPAIR (CD \$12)
ALTAR - PROVOKE (CD \$11)
AMON AMARTH - SENT FROM GOLDEN HALL (CD \$12)
AMPHROS - FLEXY (CD \$11)
ANCIENT - MAD GRANDIOSE BLOODBODIES (CD \$12)
ANCIENT CEREMONY - UNDER MOONLIGHT WE... (CD \$12)
ANCIENT RITES - FATHERLAND (CD \$11)
ANBLAZ - ANGELS CRY (CD \$11)
ANGRA - FREEDOM CALL EP (CD \$8)
ANGRA - HOLY LAND (CD \$11)
ANGRA - HOLY LIVE EP (CD \$8)
ANGRA - FIREWORKS (CD \$11)
ANIGIZIA - DAS TAGEBUCH DER HANNA ANIKIN (CD \$12)
ANIMULATORE - KING OF THE KILL (CD \$12)
ANVIL - VACUUM & VACUUM (CD \$11)
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AXE HAMMER - LORD OF THE REALM (CD \$11)
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BAL-SAGOTH - BATTLE MAGIC (CD \$12)
BATHORY - BATHORY (CD \$12)
BATHORY - THE RETURN (CD \$12)
BATHORY - THE BUSINESS (CD \$12)
BATHORY - THE MARK OF THE BLACK MARK (CD \$12)
BATHORY - BLOOD FIRE DEATH (CD \$12)
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BENEDICTION - SUBCONSCIOUS TERROR (CD \$11)
BEELZEBETH - S.U.I.Z.I.D. (CD \$11)
BIOHAZARD - BIOHAZARD (CD \$12)
THE CROWN - THE PRESTIGE (CD \$11)
BLACK FUNERAL - EMPIRE OF BLOOD (CD \$11)
BLACK STAR - BARBED WIRE SOUL (CD \$12)
BLIND GUARDIAN - BATTALIONS OF FEAR & FAITH (CD \$11)
BLIND GUARDIAN - FOLLOW THE BLIND -4 (CD \$11)
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BLOODY STORM - DEATH BY THE STORMWIZARD (CD \$11)
THE BUSINESS - BEST OF (CD \$12)
BUZZO'VEN - AT A LOSS... (CD \$12)
CANNIBAL CORPSE - HAMMER SMASHED FACE EP (CD \$7)
CANNIBAL CORPSE - GALLERIE OF SUICIDE (CD \$12)
CARBONIZED - DISHARMONIZATION (CD \$11)
CARCASS - REEK OF PUTREFACTION +3 BONUS (CD \$12)
CARCASS - NECROPHAGIA (CD \$12)
CARCASS - TENEBRUM - MAJESTIC NOTHINGNESS (CD \$12)
CATAMENIA - HALLS OF FROZEN NORTH (CD \$12)
CELESTIAL SEASON - SOLAR LOVERS (CD \$11)
CELESTIAL SEASON - SONIC OME EP (CD \$8)
CEMETARY - GOODESS BEAUTY (CD \$10)
CEMETARY - SWEETEST TRAGEDIES (CD \$12)
CEPHEUS - EYES OF CONQUEST (CD \$12)
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CRADLE OF FILTH - PRINCIPLE OF EVIL... (CD \$12)
CRADLE OF FILTH - VENIRE EP (CD \$10)
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CRISIS - THE HOLLOWING (CD \$12)
CROWN OF THORNS - ETERNAL DEATH (CD \$12)
CROWSADS FROM THE NORTH (MÖTÖRFOGG CD, \$11)
CRYPTOPSY - BLASPHEMY MADE FLESH (CD \$11)
DAEMON - SEVEN DEADLY SINS (CD \$12)
DARK FUNERAL - DARK FUNERAL EP (CD \$10)
DARK FUNERAL - YOBISCUM SATANAS (CD \$12)

SAMAEL - CEREMONY OF OPPONENTS (CD \$11)
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SATYRICON - NEMESIS DIVINA (CD \$11)
SENTENCED - SHADOWS OF THE PAST +3 TRX. (CD \$12)
SENTENCED - STORY (INCL. TROOPER EP 15 TRX.) (CD \$11)
SENTENCED - FROZEN (CD \$11)
SKINLAB - BOUND, GAGGED & BLINDFOLDED (CD \$11)
SKINLAB - EYESORE EP [LIMITED EDITION] (CD \$5)
SOULBURN (EX-ASPHYX) - FEEDING ON ANGELS (CD \$12)
STRAPPING YOUNG LAD - CITY (CD \$11)
STUCK MOJO - SNAPPIN' NECKS (CD \$11)
STUCK MOJO - VIOLATED EP [IMPORT ONLY!] (CD \$8)
STUCK MOJO - PIGWALK (CD \$11)
STUCK MOJO - RISING (CD \$11)
THEATRE OF TRAGEDY - THEATRE OF TRAGEDY (CD \$11)
THEATRE OF TRAGEDY - VELVET DARKNESS THEY FEAR (CD \$11)
THEATRE OF TRAGEDY - AEGIS (CD \$11)
TIAMAT - WILDHONEY (CD \$11)
TIAMAT - DEEPER KIND OF SLUMBER (CD \$11)
TROUBLE - PLASTIC GREEN HEAD [+1 BONUS] (CD \$5)
TURMOIL - FROM BLEEDING HANDS (REMIX) (CD \$11)
TURMOIL - ANCHOR EP (CD + 10 BONUS TRACKS \$8)
TWIN OBSCURITY - FOR BLOOD, HONOUR & SOIL (CD \$11)
ULVER - THE MADRIGAL OF NIGHT (CD \$5)
UNLEASHED - WARRIOR (CD \$5)
VEIL - WORDS AGAINST NOTHING (CD \$11)
VIDEO: MUSIC TV, GO TO HELL - 15 VIDEOS (VHS \$15)
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WAYLANDER - REAWAKING PRIDE ONCE LOST (CD \$12)

SADIST - CRUST (CD \$11)
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SATYRICON - DARK MEDIEVAL TIMES (CD \$11)
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SATYRICON/ENSLAVED - SPLIT DEMO CD (CD \$12)
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SAVATAGE - GHOST IN THE RUINS (CD \$11)
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SCISSORFIGHT - KILLERS (CD \$12)
SCUDERIA - SPEAR OF THE DESTROYER (CD \$11)
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SEPTIC FLESH - OPHIDIAN WHEEL (CD \$12)
SEPTIC FLESH - A Fallen Temple (CD \$12)
SETHERRIA - LORD OF THE NIGHTREALM (CD \$12)
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SIGH - SCORN DEFEAT (CD \$12)
SIGH - HAIL HORROR MAIL (CD \$12)
SIX FEET UNDER - WARPATH (CD \$12)
SKYCLAD - THE ANSWER MACHINE (CD \$12)
SLATANIC SLAUGHTER #1-SLAAYER TRIBUTE (CD \$12)
SLATANIC SLAUGHTER #2-SLAAYER TRIBUTE (CD \$12)
SLAYER - SHOW NOBODY (CD \$12)
SLAYER - SHOW NOBODY (CD \$12)
SLO-BURN - AMUSING THE AMAZING EP [10" LP \$9]
SODOM - IN THE SIGN OF EVIL/OBSESSED (CD \$11)
SODOM - PERSECUTION MANIA +2 BONUS (CD \$11)
SODOM - AGENT ORANGE (CD \$11)
SODOM - TEN BLACK YEARS / BEST OF (2CD \$12)
SODOM - MAROONED (LIVE + 2 STUDIO (CD \$11)
SODOM - MAROONED (LIVE + 2 STUDIO (CD \$11)
SOLEFALD - THE LINEAR SCAFFOLD (CD \$12)
SOLIDITUDE ASTURNUS - DOWNFALL (CD \$11)
SORCERER - SORCERER (CD \$11)
SPASTIC INN (JARZOMBIE) - INK! COMPLETE (CD \$11)
STORM - NORDAVIND (W/SATYR FENRIZ...) (CD \$12)
STORMWITCH - SHOGUN (CD \$10)
SUPHORIUM - VISIONS OF DEATH (CD \$8)
SUMMONING - MINAS MORGUE (CD \$12)
SUMMONING - DOL GULDUR (CD \$12)
SUP (SUPURATION) - THE CLUE +3 BONUS (CD \$12)
SWORDMASTER - WRATHS OF TIME EP (CD \$8)
TAD MOROSE - PARADIGMA (CD \$12)
TARTAROS - THE GRAND PSYCHOTIC CASTLE EP (CD \$8)
TERRORIZER - WORLD DOWNFALL (CD \$12)
THEATRE OF TRAGEDY - THEATRE FOR THE DEAD (EP \$11)
THOR'S HAMMER - DOMMADEGASSHT EP (CD \$10)
THOU SHALT SUFFER - INTO THE WOODS... (CD \$12)
THRESHOLD - EXTINCT INSTINCT (CD \$11)
TIAMAT - SUMERIAN CRY (DIGIPAK CD \$12)
TORENTOR - ANNI DOMINI (CD \$12)
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TOYBOX - LIGHTNING (CD \$12)
TRISTIANA - WIDOW'S WEEDS (CD \$12)
TRISTIANA - CRUCIDITION (CD \$12)
TROLL - TROLLSTORM OVER NIDINGJUV EP (CD \$10)
TROLL - DREI DE KRISTINE (CD \$12)
TROUBLE - PSALM 9 (CD \$11)
TROUBLE - THE SKULL (CD \$11)
TWILIGHT SAGA - SAGA OF SWOONS EMBRACE DARK (CD \$12)
TWIN OBSCURITY - LIGHT TOUCHES NONE(CD \$12)
ULVER - BERGTTAD (CD \$12)
ULVER - KVELDSFANGER (CD \$12)
UNANIMATED - ANCIENT GOD OF EVIL (CD \$12)
UNLORD - SCHWARZWALD (CD \$11)
USRUPER - DIABOLOSIK (CD \$12)
V/A - GODS OF DARKNESS (CD \$12)
V/A - GODS OF DARKNESS (CD \$12)
V/A - HOLY BIBLE (MÖTÖR RECORDS) (CD \$10)
V/A - IN THE NAME OF SATAN (BATHORY TRIB) (CD \$12)
V/A - UNHOLY BIBLE (CACOPHONUS) (CD \$10)
VADER - SOTHIS EP (CD \$8)
VADER - REBORN IN CHAOS (CD \$11)
VADER - DE PROFUNDIS (CD \$12)
VADER - DE PROFUNDIS (CD \$12)
VADER - BLACK TO THE BLIND (CD \$12)
VARATHRON-GENESIS OF APOCALYPHIC DESIRS (CD \$12)
VENI DOMINE - SPIRITAL WASTELAND (CD \$12)
VENOM - CAST IN STONE + BONUS CD (2CD \$12)
VERGELMER - LIGHT THE BLACK FLAME (CD \$12)
VICIOUS RUMORS - CARL ALBERT TRIBUTE (CD \$12)
VICIOUS RUMORS - CYBERCHRIST (CD \$12)
VIOLATION - VIOLENCE & GAIN (CD \$12)
VIPER - THEATRE OF SATE-SIDES... (CD \$11)
VISION OF DISORDER (V.O.D.) - STILL EP (CD \$8)
VOIVOD - KRONIC (CD \$12)
VOND - MORTIS (CD \$11)
VOND - MORTIS (CD \$11)
VONDUR - STRIDSFIRLYSING (CD \$11)
WHIPPLET - TICKET TO HELL (CD \$12)
WILDEWATER - EL DIABLO (CD \$11)
WINTERS BANE - HEART OF A KILLER (CD \$11)
WINTERS BANE - GIRTH (CD \$11)
WITHIN TEMPTATION - ENTER (CD \$12)
WONGRAVEN - FJELLTRONNE (SATYR) (CD \$12)
YEARNING - WITH TRAGEDIES ADORNED (CD \$12)

CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

Ronnie James Dio has had the kind of career longevity that most musicians can only dream about. From his very early days with Ronnie and the Prophets and Elf, to the Heavy Metal years with classic bands Rainbow and Black Sabbath, Mr. Dio has remained one of the world's most respected frontmen. And with his own band his star continues to shine as proven on his latest live album, *Inferno: Last In Line*, a double disc which covers most of his career. Ronnie is currently working on a new album as well as his autobiography, but he took time out to rate our latest video reel. Ronnie, you rock!

Intergalactic, Beastie Boys

Musically, I've never had much time for these guys or rap. Certainly it's an art form, but not something I've ever been attracted to. I guess white pissed-off American youth needed its own musical role models and the Beastie Boys were elected. The song is predictable and full of annoying harmonizer effects. And even the old **Godzilla** movies were better done than the video that accompanies this piece. I might have liked it better if they had offed Barney instead of the Insect Monster that was chosen. Actually I think the whole thing should have been lost in space.

The Way, Fastball

The song has all the ingredients for a pop hit. Good rhythm choice with a Latin feel and a very very familiar melody. Ah well, we all steal a little. The sound is vintage Beatle era and lo and behold they even have moments of Beatle retrospective in the video—like the roof shots, running with the guitar, Ringo-like head shaking and more. But it doesn't get stuck there. The addition of some Spanish dancers and a running free-fall off the top of a building carry you along. It's well paced and generally cute. It should be a success, especially among the rock lite crowd, but it's much too poppy for my taste.

Come With Me,

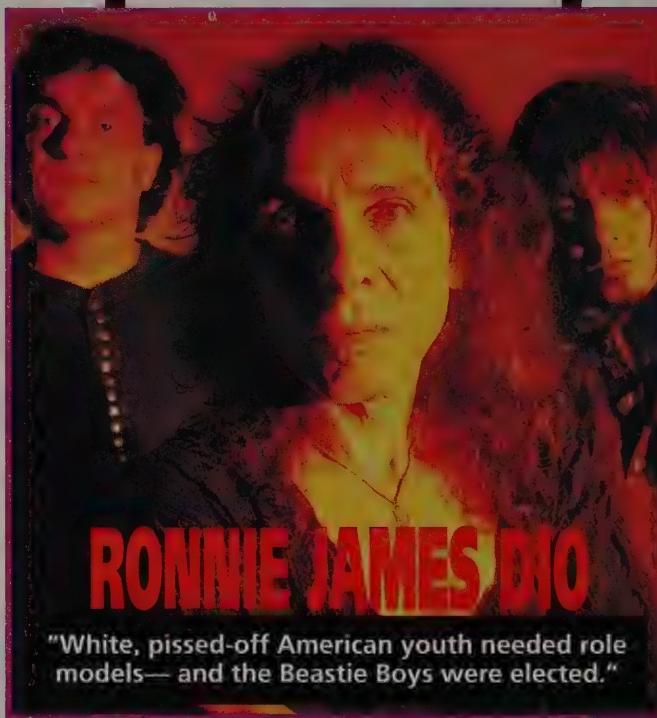
Puff Daddy Featuring Jimmy Page

I had seen the *Saturday Night Live* show on which Puff Daddy and Jimmy Page performed and I must say I enjoyed it. The video is absolutely amazing. The luxury of having the **Godzilla** film footage to use is very evident. There's an explosion it seems in every frame and sometimes it almost becomes overkill. I think the *Kasmir* track to rap over was a great choice for Puff Daddy. *Kasmir* is a brilliant song to begin with and who would ever have thought to combine Puff Daddy with the Zeps? I guess Puff Daddy did. Purists will say that Jimmy has sold out by taking part in the project, but that's crap.

It was done on a grand scale befitting someone of Page's legend and Puff Daddy's vision, but we want more Jimmy.

I Am a Pig, Two

At first I thought this was nothing like what I would expect from Rob Halford's next album or video, but upon giving it a second



"White, pissed-off American youth needed role models—and the Beastie Boys were elected."

look, I found myself thinking that this was what I really did expect from him. It's got an aggressively heavy backing track and I expected that. It's got dreamy bits in it and I expected that. And it's got Rob Halford not sounding at all like Rob Halford and somehow I expected that. The numerous shots of hectic sexual innuendo worked well with the music, but the best shot of all was the close-up of Rob at the end. Very cool. I don't know if this music tells us what he'll do next. Only that it'll be something I will expect. Judas Priest seems to be carrying on and so does Rob. Let's just wait and let the river run its course.

A Rainbow in the Dark, Dio

This video was shot in November of 1983 on the roof top of an office building in London and on the streets of Soho and was

just an afterthought. We had originally planned to shoot only a clip for *Holy Diver*, but because we finished it in only two days we had one extra day on hand and so *A Rainbow in the Dark* was produced. It rained on and off all day and I spent most of the filming with a hair dryer in my hand. I think the video stands up after all these years because first it's a great song and the director gave it a theme. His script made the lyrical ideas come alive in picture form and good videos are the ones that bring lyrics to the eye. The good directors in those days were able to deliver their product within the time constraints, stay under budget and have great scripting ideas too. It was flying by the seat of your pants, but what a flight. And they drank a lot too.

Space Lord, Monster Magnet

I like this song. It's well produced and has a great heavy feel. The videos' production eye is great. We begin with dismal black and white and burst into 32 bit true color. The shift is great. Fountains explode against a neon background time and again. The singer changes from Vegas costume to Vegas costume as dancers grind and pound to the music. And through all this glitz I still like the song. I'd like to see the band on their own to see if they can pull off the promise the record shows.

No One But You, Queen

This is of course a tribute to Freddie Mercury by the remaining members of Queen. Freddie influenced all of us with his outrageous costumes and far reaching musical talents. He was an opera mind in a rock band. The song is appropriately gushy and as sincere as lip synching can be, but it's nice to see the lads in a studio setting with none of the trappings of the Queen extravaganza around. Also good to hear Brian May and Roger Taylor singing on their own. Both were always in the shadow of Freddie's awesome vocal talent, but they were also the strength of the band's vocal harmonies. And in Brian's case you get another great writer and a brilliant guitar player to boot. Let's hope they continue.

Bleed, Soulfly

Sounds like rap to me, and you know my feelings about that. It certainly has its heavy moments, but not nearly enough to combat the lack of any musical connection to the rhythm section. The video is manic editing broken up by more manic editing. There seems to be a reoccurring visual of a memorial to someone who was obviously very important in their lives. Here's to him. You Rock!

INDIE REVIEWS

HELLOWEEN, BETTER THAN RAW

(Velvet Music Group, 740

Broadway, New York,
NY 10003;

phone: 212-353-8800)

During their '80s heyday, Helloween were always considered something of a second-level heavy metal attraction...at least on this side of the Atlantic. While these German rockers could routinely pack arenas throughout Europe, in America their clever, multi-dimensional metal efforts were often overshadowed by the work of bands like Iron Maiden and Judas Priest. Today, however, Helloween remain undaunted. With a new lineup and a new album, **Better Than Raw**, this hard rocking unit has once again put the pedal to the metal with results that will put a smile on the face of any vintage headbanger.

Rating: ****

EVEREVE, STORMBIRDS

(Nuclear Blast America,
phone: 212-979-8069)

Evereve like to bill themselves as leaders of the "new wave of gothic metal." Our only question is whether there was an "old wave of gothic metal?"

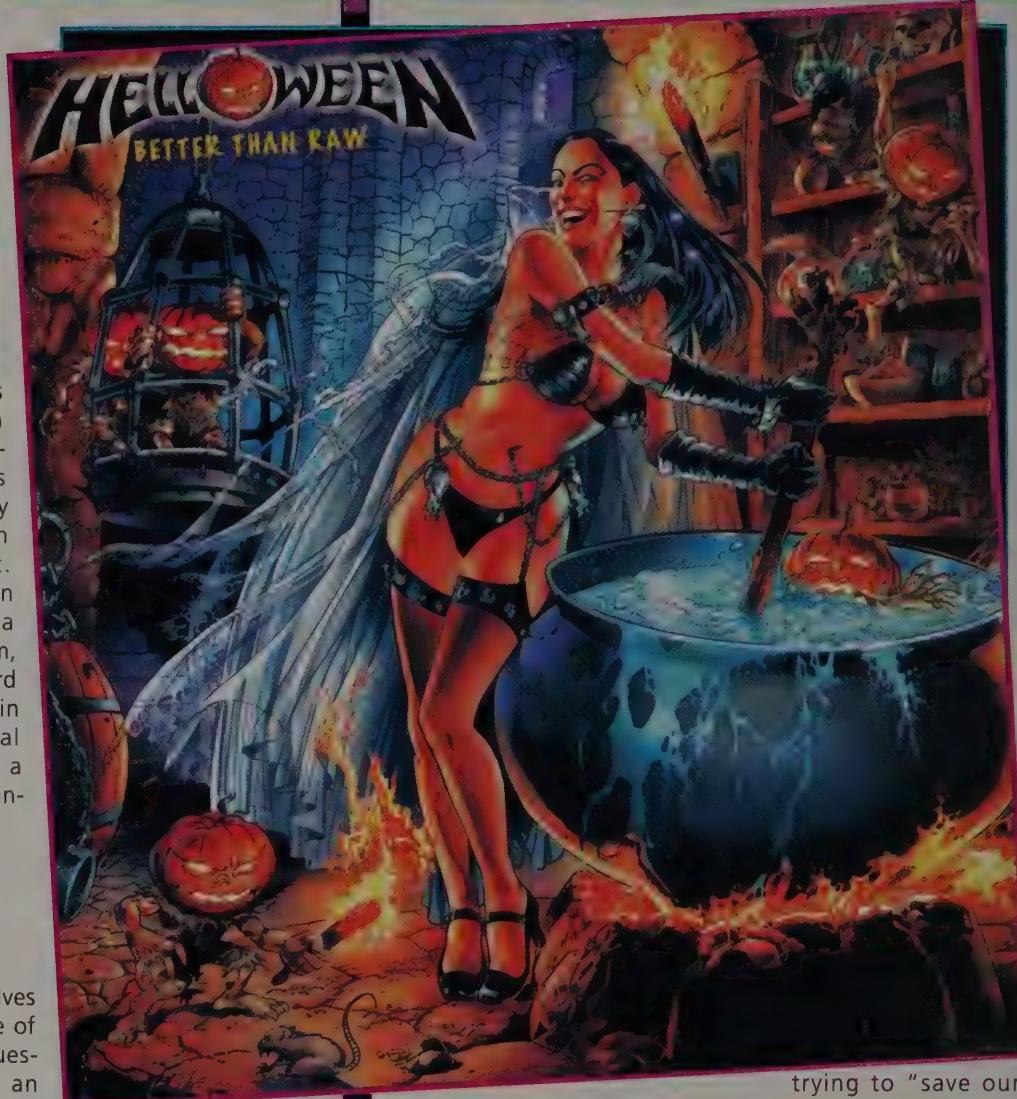
Either way, the fact is that this German unit seem to take great pride in creating a melange of metal madness that combines elements of classic metal, classical music, and industrial overtones to create a sound fans are destined to either love or hate. There's no question about it, the music created by Evereve on their sophomore effort, **Stormbirds** is guaranteed to garner a strong response from listeners. And if your taste runs towards cutting-edge material, this may just be the band for you.

Rating: ***

EARTH CRISIS, BREED THE KILLERS

(Roadrunner Records, 536 Broadway New York, NY 10012
phone: 212-274-7500)

Earth Crisis certainly don't hold back a thing when it comes to expressing their opinions. The radical, left-wing view of politics presented by this upstate New York quintet sometimes makes Rage Against The Machine appear positively tame by comparison. On their latest offering, **Breed The Killers**, vocalist Karl Buechner and his boys take dead-aim in support of everyone from eco-terrorists (the people who are



trying to "save our planet"), to various liberal factions fighting for the underclass all over the world. Maybe their message isn't yours...maybe it is. Either way, Earth Crisis clearly state that "it's better to die on your feet than live on your knees."

Rating: ***

LEADFOOT, BRING IT ON

(The Music Cartel, 214-44 40th Ave. Bayside, NY;
phone: 718-229-9140)

Leadfoot vocalist Karl Agell may best be known to hard rock fans as the guy who split from Corrosion of Conformity right before that band started to make it big. It's taken Agell nearly five years to find the ideal vehicle for reintroducing himself to the rock world—a band called Leadfoot. On their debut effort, **Bring It On** the group lives up to its name, presenting a string of heavy, intimidating rockers that display all the subtlety of a right cross to the chin. But underlying everything that Leadfoot does is a distinctive flair for the attitudes of great '70s rock—bands like AC/DC, Kiss and Thin Lizzy—that keeps everything moving along at a sprightly and highly enjoyable pace.

Rating: ****



SHANGO, SHANGO

(Back Room Records, Brooklyn, NY;
phone: 718-677-9720)

Shango are one of those bands that tries to be all things to all people. Part power metal, part thrash, part hardcore, on their self-titled debut album this East Coast unit sometimes try too hard to succeed on too many levels. Featuring a slew of unusual, yet always interesting songs, Shango's self-titled disc is crammed-full of material that should appeal to a wide variety of hard rock consumers. Perhaps you've heard a lot of this before masquerading in slightly different guises. But these guys do play with undeniable heart and passion, and for that alone they deserve a hearty thumbs up.

Rating: ***

THORR'S HAMMER, DOMMEDAGSNATT

(Southern Lord Recordings, Box 291967, Los Angeles,
CVA, 90029; phone: 213-661-9318)

Could we really present an *Indie Reviews* column without at least one European doom-metal act? This time around we present the band Thorr's Hammer, a band that features the unbelievably strange vocals of the self-proclaimed "Norwegian Goddess" Runhild Gammelsaeter (we know... one of your favorite singers!) On Thorr's Hammer's latest effort,

Dommedagsnatt (we know...one of your favorite albums), this unusual band presents their doom-laden craft with obvious venom and malice— just what Death Metal fans crave. For us, however, we'll just go back to listening to our old Osmond albums.

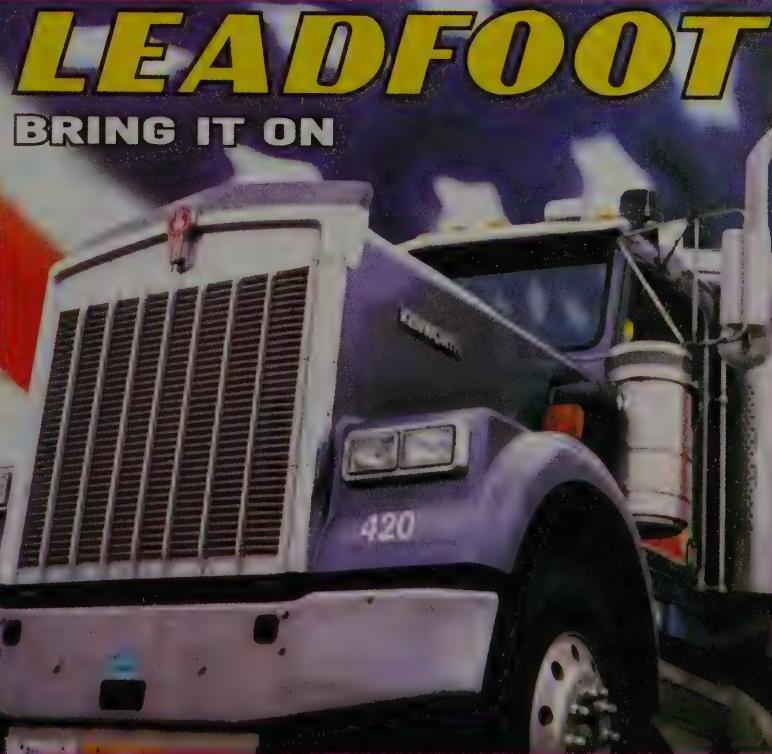
Rating: **

WINDIGO, WINDIGO

(Pavement Music, Box 50550,
Phoenix, AZ 85576;
phone: 602-394-0170)

Windigo are a band that takes a little time to digest. Part hardcore scream, part progressive punch, part psychedelic blitz and part metallic roar, on their self-titled first album these Arizona rockers certainly stake out a broad swath of musical terrain. But somehow, instead of sounding like a disjointed combination of discordant rock and roll elements, this four man unit manage to unify all their styles into a presentation. Produced by former Guns N' Roses guitarist Gilby Clarke, **Windigo** is a fun and invigorating effort, the kind of album that makes you want to keep partying all night long.

Rating: ***



RATING SYSTEM: ***EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR**

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

SYSTEM OF A DOWN, SYSTEM OF A DOWN

Heavy...political...volatile...controversial...those are all words that have been used to describe System Of A Down's self-titled debut disc. Yet somehow, such words fail to capture the raw, often overwhelming power that propels this disc along at break-neck speeds. While comparisons to such other politi-metal rockers as Rage Against The Machine are inevitable, SOAD clearly stand on their own. Such songs as *D-Devil* and *P.L.U.C.K* (which stands for Politically Lying Unholy Cowardly Killers) roar with both passion and power, a double-edged musical sword that seems destined to carry System Of A Down to the very apex of the hard rock world.

Grade: B

BLACK SABBATH, REUNION

20 years ago Black Sabbath ruled the metal world. They were the Princes Of Darkness, the heaviest, scariest band ever to hit the rock and roll mainstream. Then with the departure of vocalist Ozzy Osbourne in 1979, Sabbath seemed to enter a period of meandering musical success. But now, with the appearance of **Reunion** the one-and-only original Sabbath (Ozzy, Tony Iommi, Bill Ward, Geezer Butler) is back and rocking as hard as ever. Recorded in December 1997 at the band's homecoming in Birmingham, England, this two-disc collection features all the old-time Sab faves (*War Pigs*, *Iron Man*, *Fairies Wear Boots*) along with two new studio cuts that give both old and new Sab fans reason to hold high hopes for the group's future.

Grade: B+

MARILYN MANSON, MECHANICAL ANIMALS

Just when you think you've got Marilyn Manson all figured out, the dude goes and changes all the rules! After staking his claim to rock and roll fame through the power of his goth/industrial musical visions, on his latest outrageous outing, **Mechanical Animals**, Manson has turned his back on the NIN-styled power of his

past (understandable since Trent Reznor is no longer MM's producer) and focused on a surprisingly entertaining glam/metal style. While images of '70s icons like David Bowie and Marc Bolan instantly spring to mind, this is clearly '90s music made by



Black Crowes: Going back to their rock and roll roots.

one of this generation's most important cultural icons.

Grade: A-

BLACK CROWES, BY YOUR SIDE

It's taken the Black Crowes nearly a decade to regain the commercial momentum they first enjoyed following the release of their debut album. A series of less than spectacular (though always entertaining) discs failed to match the in-concert dynamism that the Robinson brothers always brought forth. On their latest studio collection, **By Your Side**, the Crowes again take a different twist on some familiar musical themes, providing their bluesy, ballsy approach to a series of songs that balance precariously between the rockin' and the emotional. Sometimes, as on *Kickin' My Heart Around* and *Only A Fool*, it works brilliantly...sometimes it doesn't. But for any long-time follower of these southern gentlemen, it's always a treat just to hear them wrap their special skills around any tune.

Grade: C+

SEPULTURA, AGAINST

Many heavy rock fans believed that following the surprise defection of main man Max Cavalera last year Sepultura would never be the same. Well, the fact is that the Brazilian Bash Brothers are *not* the same. As shown throughout their latest sonic offering, **Against**, Sepultura has proven themselves a band bigger than Max' pervasive presence. With new vocalist Derrick Greene joining the fray, the band has produced one of their strongest albums to date, a disc that pays homage to late '90s trends and influences while staying loyal to the band's metallic roots. Some long-time supporters may initially shun **Against** thinking it *must* be an infe-

rior product. Believe us, any such notion is dead wrong!

Grade: B-

NIGHT RANGER, SEVEN

Even in their mid-'80s heyday, Night Ranger never got very much respect. They were just too slick, too polished, too professional to ever reach the kids who worshipped the tattooed beat messiahs that dominated that era. None-the-less, Night Ranger emerged as one of the most successful hard rock bands of their time—and now after a decade-long absence, they're trying to duplicate that success in the late-'90s. On **Seven** the band mixes the heavy guitar work of former Ozzy Osbourne axe master Brad Gilles with the soaring vocals of ex-Damn Yankees bassist Jack Blades to achieve the predictably stellar results. Yup, the stuff sounds dated as hell, but it still rocks with more skill than 99% of the crap out there today.

Grade: B-

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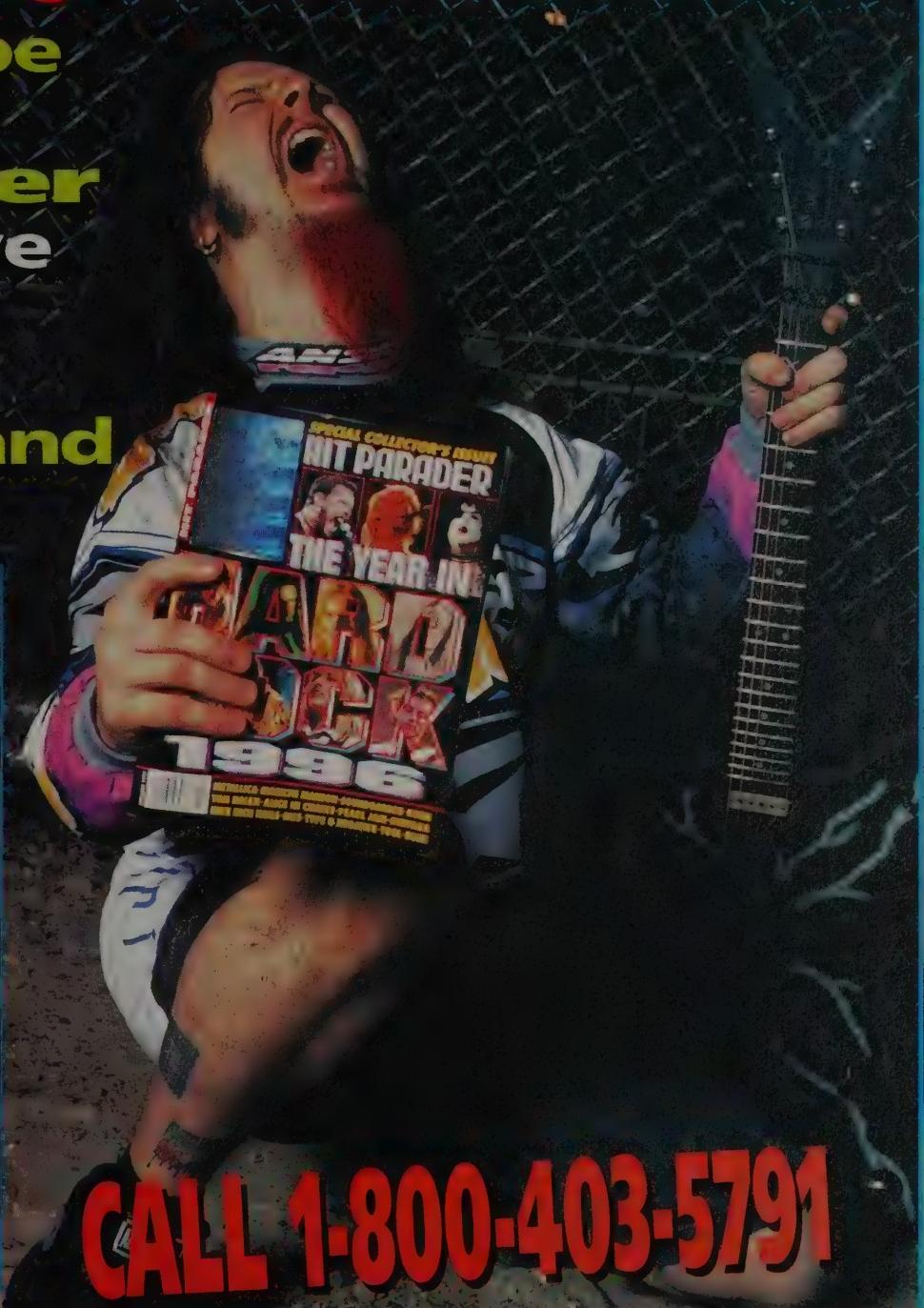


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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

THE STORY BEHIND THE SONG: *Against* BY SEPULTURA

For over twelve years, Sepultura has beaten the odds and overthrew every obstacle in their path. But, as of three years ago, the Brazilian-based rock hard rock band faced their greatest challenge of all—the departure of co-founder and frontman, Max Cavalera. Having reached such a critical crossroad in their career forced the remaining members to really stop and think about their future in rock and roll.

Now with the recent release of **Against**, a ferocious and powerful as

ever album, Sepultura have plunged head first into uncharted musical territory. Their new lead vocalist Derrick Green has allowed the famed hard rock bashers to "re-launch" themselves with a whole new fresh approach and renewed energy.

The self-titled album's single pretty much sums up the band's experiences the past year. "We've grown up a lot. We've learned to stick together more and found out what friendship is really all about," offers guitarist, Andreas Kisser. "I started

78) THE STORY BEHIND THE SONG

79) AGAINST

84) TOO LATE

89) BULLET TRAIN

working on the song, *Against* about five months into the writing process for the new album. It was called *Against The Tide* because that's the way we were feeling at the time. Here we were fighting with lawyers, our record label and finding new managers for us and everything else.

"Nobody believed in us," he sums up. "It was a real crazy time. Our music was the only thing that we had to fight for and that's why we called the album and single *Against*."

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 Falling down or standing up
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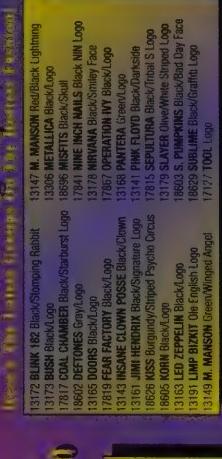
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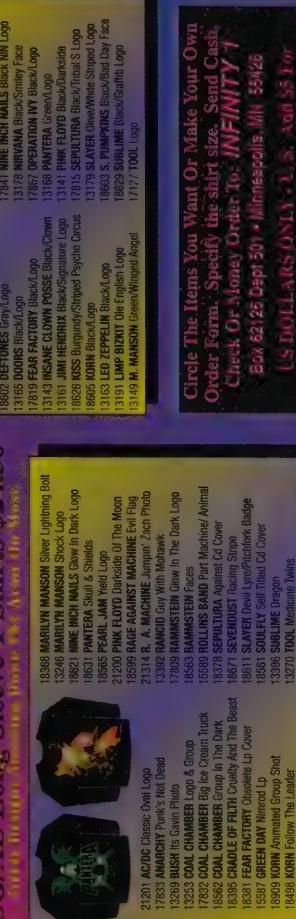
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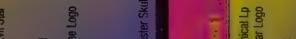
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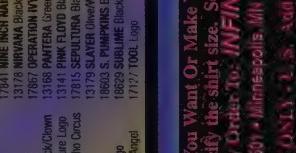
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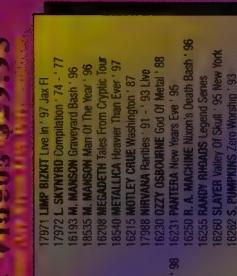
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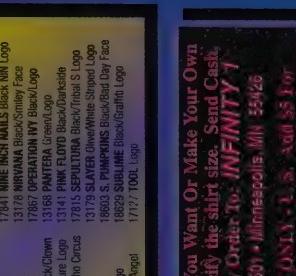
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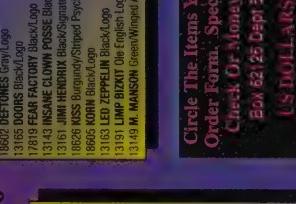
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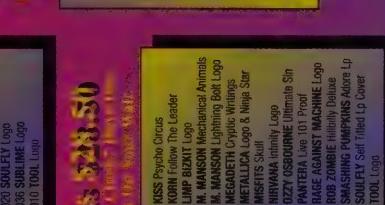
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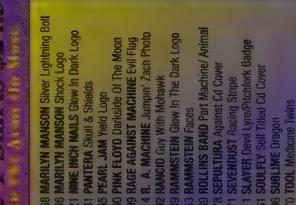
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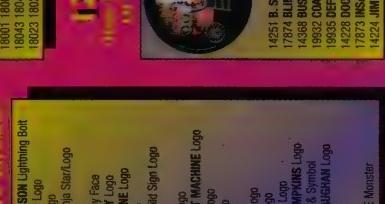
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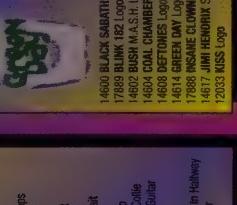
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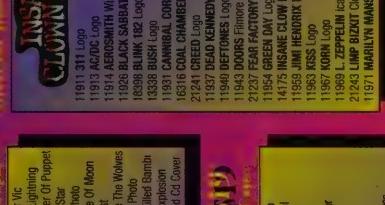
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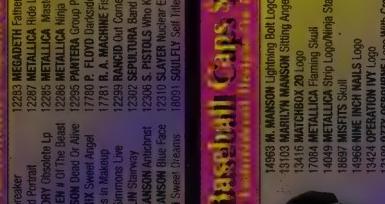
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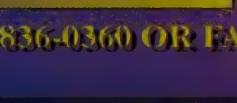
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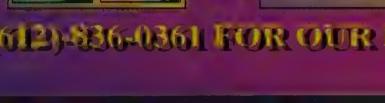
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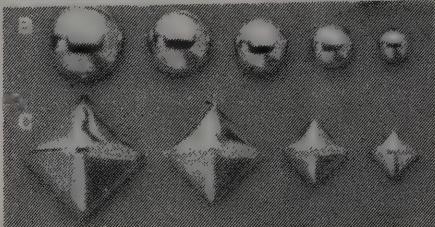
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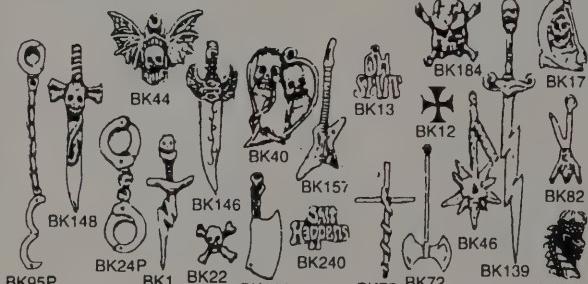
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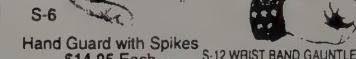
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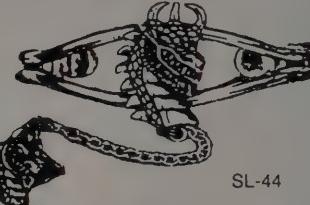
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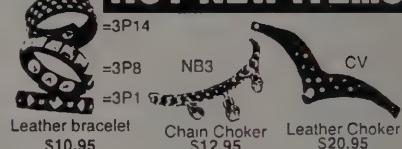
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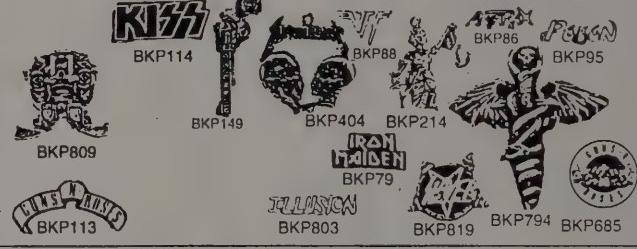
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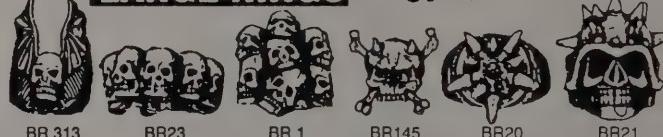
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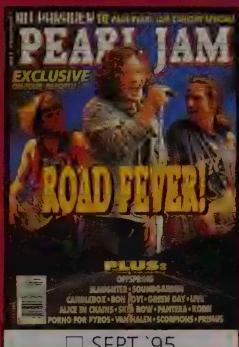
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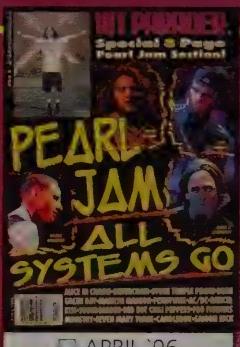
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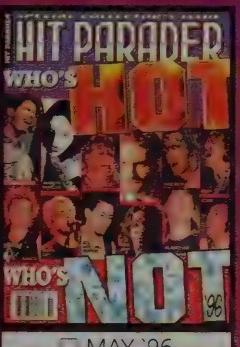
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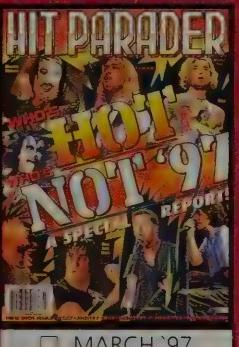
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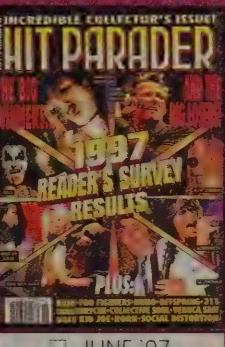
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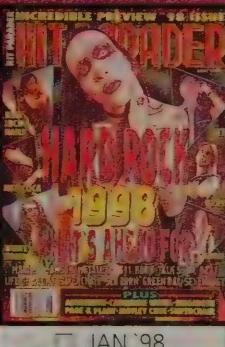
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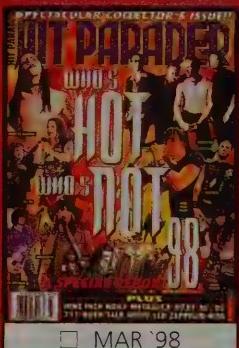
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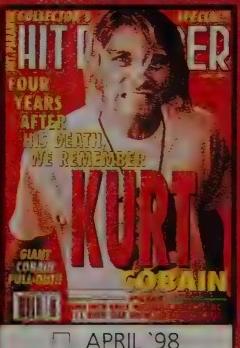
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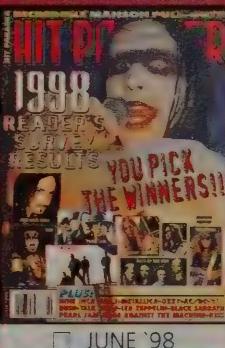
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The ivy will cling to
the wall,
Deaf to it all
Here in this house
Are you happy I'm
gone?
Do you still swallow
the dawn?
Just like the newborn
phoenix
Wrought from the ash
Like when we were
Wild as the rain
Wild as the rain
On a sudden morn-
ing
Spring hurricane
We had nothing to
lose
And now it's just
pain

It's too late

84 HIT PARADER



And I can't worry now
It's too late
And I can't stand the rain
Anymore

Here in this house
As the wall decompose
Waiting to close on me
Here in this house
Our palace of pleasure
and pain

And there's nothing to
gain
And the world is so cruel
Weighing you down
When you stumble and
fall
I crumble and fall
And you look for some
cool
Stranger to burn you
To carry the flame
Of when we were
Wild as the rain

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ARTIST	LOCATION	YEAR	PRICE	DEMOLITION 23	KAWASAKI, JAPAN	1994	\$29.99	LOVING-WHITE	NEW YORK	1994	\$29.99	SILVERCHAIR	ARGENTINA
ACDC	LARGO, MD.	1981	\$29.99	DIO	TOKYO, JAPAN	1985	\$29.99	SACRED HEART	NEW CASTLE, ENGLAND	1993	\$29.99	SILVERCHAIR	AUSTRALIA
ACDC	MADISON SQUARE GARDEN	1996	\$29.99	DONKEN	INDIANAPOLIS, IN.	1997	\$14.99	LYNCH MOB	AMSTERDAM, NETHERLANDS	1993	\$29.99	SILVERCHAIR	CANADA
ACDC	PARIS	1979	\$29.99	DONKEN	PHILADELPHIA	1987	\$29.99	LYNCH MOB	PHILADELPHIA	1991	\$29.99	SILVERCHAIR	JAPAN
ACDC	RARE EARLY PROMOS	1974-79	\$29.99	DONKEN	GERMANY (W/JUAN CROCER)	1992	\$29.99	LYNCH MOB	BELGIUM	1990	\$29.99	SKID ROW	MASS. (BOTTLE SHOW)
ACDC	RIO BRAZIL	1985	\$29.99	DONKEN	TEXAS	1995	\$29.99	LYNCH MOB	PIITTSBURGH	1998	\$29.99	SKID ROW	N.Y. (BAS WHIPS IT OUT)
ACDC	LIVE AT DUNNINGTON	1985	\$29.99	DREAM THEATER	TOKYO	1995	\$29.99	LYNCH MOB	TEXAS	1998	\$29.99	SKID ROW	TOKYO
AEROSMITH	GERMANY	1990	\$29.99	DREAM THEATER	IMAGES AND WORDS	1989	\$18.99	MARILYN MANSON	CHILE	1998	\$29.99	SKID ROW	CANADIAN TV INT/LIVE
AEROSMITH	MASSACHUSETTS	1995	\$29.99	DREAM THEATER	MILAN, ITALY	1997	\$29.99	MARILYN MANSON	CHILE	1998	\$29.99	SKID ROW	JAPAN TV SPECIAL
AEROSMITH	NEW YORK	1997	\$29.99	ENDUZ Z' MURF	CHICAGO	1995	\$29.99	MARILYN MANSON	TEXAS	1995	\$29.99	SKID ROW	SAN FRANCISCO LIVE REHEARSALS
AEROSMITH	SANTIAGO, CHILE	1994	\$29.99	ENDUZ Z' MURF	RARE LIVE COMP.	1996	\$29.99	MARILYN MANSON	ARGENTINA	1997	\$29.99	SKID ROW	BUENOS AIRES ARGENTINA
AEROSMITH	BOSTON (NEW YEARS)	1995	\$29.99	ENDUZ Z' MURF	ST. PAUL, MINN.	1997	\$29.99	MARILYN MANSON	NEW JERSEY	1997	\$29.99	SKID ROW	SEOUL, KOREA (RARE PRO)
AEROSMITH	MIDDLETOWN, NY.	1984	\$29.99	ENDUZ Z' MURF	CONNECTICUT	1998	\$29.99	MATCHBOX 20	SEATTLE	1998	\$29.99	SKID ROW	OH SAY CAN YOU SCREAM
ALICE IN CHAINS	UNPLUGGED	1993	\$29.99	EUROPE	GERMANY	1992	\$29.99	METALLICA	YEAR AND HALF2 VIDEO	1995	\$29.99	SKID ROW	ROAD KILL
ALICE IN CHAINS	ALICE IN CHAINS	1992	\$15.99	EUROPE	SANTIAGO, CHILE	1994	\$29.99	METALLICA	CHICAGO	1998	\$29.99	SKID ROW	WE ARE SIGNED (RARE)
ALICE IN CHAINS	LIVE FACELIFT	1995	\$15.99	EUROPE	HAMBURG, GERMANY	1992	\$29.99	METALLICA	PROVIDENCE, R.I.	1997	\$29.99	SKID ROW	CANADIAN TV INT/LIVE
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38274 RIGHT HAND OF GOD
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38250 BEASTIE BOYS
Color Sardine Can



38249 BEASTIE BOYS
Retro Logo



38221 BLACK SABBATH
Born Again



38242 BLINK 182
Oval Logo



10806 BRUTAL TRUTH
Gorilla Man



38235 CANDLEBOX
Happy Pills



38272 CRADLE OF FILTH
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37367 CRADLE OF FILTH
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38228 CREED
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38270 DAVE MATTHEWS
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32021 DISTURBED
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38251 EVERCLEAR
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38190 EVERCLEAR
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38206 KISS
Psycho Circus



38217 KOTTONMOUTH
KINGS
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38238 KOTTONMOUTH
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Silver Logo



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11012 LED ZEPPELIN
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38287 MÖTLEY CRÜE
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38229 M. MÖTLEY CRÜE
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11001 METALLICA
Puppets



38173 MOTLEY CRÜE
Girls Like You



32171 M. MOTLEY CRÜE
Burning Flag



38283 M. MOTLEY CRÜE
Flirty Bull



38202 MÖTLEY CRÜE
Flame



38235 NINE INCH NAILS
Red Claws



38236 NINE INCH NAILS
Metal Web



38240 NOFX
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38263 OZZY OSBOURNE
Greatest Hits



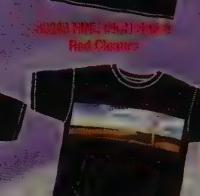
38226 PANTERA
Double Axes



38262 PANTERA
Rattle Snake



38261 PANTERA
Wanted Poster



38234 PEARL JAM
Yield Sign



38701 RAGE AGAINST THE
MACHINE
Systematic



38288 RAMMSTEIN
In Flames



38289 SEPULTURA
Against



38215 SEVENDUST
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38283 SLAYER
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38230 TOOL
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38227 WHITE ZOMBIE
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3922 311 Oval Logo/White Tee	37303 DOORS Song Image
2861 311 Oval Logo/Blue Tee	37284 DOORS Rainbow Moon
78 311 Dancing Hindu	37294 DOORS Rainbow Moon
48 311 Shooting Star	21294 DOORS American Poet
21 311 In The Clouds	22200 EMPEROR Nightside Eclipse
22 ACDC History College	22201 EMPEROR Priestess
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48 ALICE IN CHAINS Dancing Pixie	3797 EVERCLEAR Band Photo
67 ALICE IN CHAINS Grind	38145 EVERCLEAR Soda Legs
29 ANTHRAX Group Shot *	13774 EXPLOITED The Massacre
29 ANTHRAX Guy With Deformed Foot	35011 EXPLOITED Best The Bastards *
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59 BAD RELIGION Suffer On Fire	36876 FACE To FACE Father & Son
53 BAD RELIGION Stage Dive	33876 FACE To FACE Devil Woman
56 BAUHAUS Circle Face/Logo	35787 FACE Open Minds
79 BAUHAUS Bela Lugosi's Dead	15194 FUGAZI Group Shot
96 BEASTIE BOYS Sandine Can	17160 FUGAZI On Stage
90 BEATLES Magical Mystery	20995 FUGAZI Killtage
98 BEATLES For Sale	35381 GOLDINGER Gold Logo
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00 BEATLES Rubber Soul	21654 GREEN DAY Pissing
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88 BECK Gargoyles	37823 GREEN Day Seein' Stars
93 BECK Donkey Head	37841 GREEN Day Jump
82 BECK Turntable	37593 GWAR Eight Heads
77 BLACK FLAG Police Story *	22238 HELMET Chick With Gun
66 BLACK FLAG My War	38143 GGTV Pogy Naugthy Dogs
91 BLACK FLAG Family Man *	37908 IRON MAIDEN Candie Middle Finger



3709 IRON MAIDEN Eddie With AxeKillers	11090 MINOR THREAT Bottled Violence
11096 JAMES ADDCTION Santa Lucia	33106 MISFITS Glow In Dark Skull
11037 J. ADDCTION Nothing Shocking	37631 MISFITS American Psycho
33874 JANIS JOPLIN Janis With Car	38125 MISFITS Kennedy Bullet
21975 J. JOPLIN Janis With Love Beats	37632 MISFITS Earth A.D.
21974 J. JOPLIN Janis With Sunflowers	37633 MISFITS Resurrection
38119 JAWBREAKER Pain It Reats	32021 MORBID ANGEL Formulas Fatal
37538 J. HENDRIX Off The Wall	37735 MOTLEY CRUE Generation Swine
37595 JIM HENDRIX Axis Bold As Love	37734 MOTLEY CRUE Pig With Cigar
37201 JIMI HENDRIX Fractal Portrait	38138 MOTLEY CRUE Dr. Feelgood
100 JIMI HENDRIX Woman In Bondage	22923 MUDDHENRY Devil's Demise
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32405 LED ZEPPELIN Black/Logo	33690 OBITUARY Logo
33692 LIFE OF AGONY Logo	37600 OPERATION IVY Logo
33694 MACHINE HEAD Diamond Logo	32404 PANTERA Green/Logo
35163 M. MANSON American Flag	37989 PINK FLOYD Black/Logo

36424 311 Black/Logo

15543 311 Blue & Gray Striped Logo

691 ANARCHY Punk's Not Dead

984 ANTHRAX Stomp 422

111 BLINK 182 Logo

43 BOSSTONES Black/Bulldog Logo

42 CHEMICAL BROTHERS Navy/Logo

43 COAL CHAMBER Logo

55 DEFTONES Name Logo

68 DECIDE Logo

77 DOORS Brown & Tan Striped Logo

919 FIGHTER "F" Logo

705 FILTER Black/Logo

148 GARAGE Black & Gold Striped

108 GRAFFIX Original Jester

417 G. DEAD Dancing Skeletons

409 Hole Black/Logo

990 I.C. Black/Cloud

403 JIMI HENDRIX Black/Logo

178 KISS Red & Black Striped Logo

437 KORN Logo

36547 LED ZEPPELIN Purple & Gold

32288 METALLICA Flaming Skull

17364 METALLICA Master of Puppets	33456 MISFITS Bullet
37328 M. MANSON Crazy Marilyn	37323 NO FX Eating Lamb
37329 M. MANSON Dolls/Singer	36594 NIN Bronze
37699 M. MANSON Get Your Gun	36505 NIN Coiled Insects

32891 KORN Logo

32891 KORN Logo	32239 T.O. NEGATIVE Bloody Kisses
37228 M. MANSON Crazy Marilyn	35396 VERUCA SALT Logo
37329 M. MANSON Dolls/Singer	32862 WEEZER H-Bomb Explosion
37699 M. MANSON Get Your Gun	32830 WHITE ZOMBIE Monster

32891 KORN Logo

32891 KORN Logo	22682 WEEZER Purple Logo
37228 M. MANSON Crazy Marilyn	32048 WEEZER Purple/Logo
37329 M. MANSON Dolls/Singer	32049 WEEZER Purple/Logo
37699 M. MANSON Get Your Gun	37306 WHITE ZOMBIE Logo

32891 KORN Logo

32891 KORN Logo	35337 YOUTH OF TODAY Photo
37228 M. MANSON Crazy Marilyn	

32891 KORN Logo

32891 KORN Logo	35337 YOUTH OF TODAY Photo
37228 M. MANSON Crazy Marilyn	

32891 KORN Logo

32891 KORN Logo	35337 YOUTH OF TODAY Photo
37228 M. MANSON Crazy Marilyn	

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37228 M. MANSON Crazy Marilyn	

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32891 KORN Logo	35337 YOUTH OF TODAY Photo
37228 M. MANSON Crazy Marilyn	

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**BULLET TRAIN**

(Recorded by JUDAS PRIEST)

GLEN TIPTON
K.K. DOWNING

Sunrise showing every flaw
Paying for the night before
Dark eyes, scanning every vein
Exploding— can't stand the
strain

With each new mile
Standing on trial

Bullet bullet train
Piercing through my brain

Windows illuminating stains
Breakdown closing in again
Freefall as I close my eyes
Voices talking many lies

Changing my course
Breathing exhaust

Bullet bullet train
Piercing through my brain

Breakdown close my eyes
Voices talking many lies
Stained glass bursting in
Shattering my world again
Freefall but never can
Ever reach the ground again
Dark eyes scanning in
Feel my mind explode within

Wanting much more
Hear to death's door

Bullet bullet train
Piercing through my brain

Bullet

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Coming up in the March issue of **HIT PARADER**

Do you love Kiss? Do you love Manson? Of course you do! So do we! In fact, we're so in love with both Kiss and Marilyn Manson that we couldn't decide which artist to put on our March cover. So you know what we did? We put 'em both on. That's right, in the March issue of **Hit Parader**, you get not one, but two cover stories.

They'll both be there, along with the incredible photos and in-depth interviews you've grown to know and expect from **HP**.

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Petting

Zoo



AT684



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TT252 BLACK SABBATH: SHATTERED GROUP
ATO12 CHARLIE MANSION: "CHARLIE BROWN"
ATO13 CHARLIE MANSION: "GOT MILK?"
TT114 COAL CHAMBER: DONT W/ ME
TT143 COAL CHAMBER: ICE CREAM TRUCK
TT247 DEFTONES: GIRL IN BRA (FUR CD)
TT259 FEAR: MORE BEER

TT250 FACTORY: FLAMING "F" Logo

TT260 KORN: Kids (Big Eyes)

TT252 LIMP BIZKIT: BIKINI GIRL

TT248 M. MANSON: SHOCK BARS/REPEAT

TT249 M. MANSON: KILL GOD, MOM & DAD...

TT250 M. MANSON: 7 Fingers (M. Manson)

TT190 MISFITS: HUGE SKULL W/LOGO

TT256 MISFITS: RESURRECTION

TT254 METALLICA: MEMORY REMAINS

TT255 METALLICA: RIDE THE LIGHTNING

TT262 OZZY & RANDY TRIBUTE

TT263 PANTERA: HELL PATROL

TT224 SIX FEET UNDER: HAUNTED

TT123 VENOM: BLACK METAL

ATO01 WWW: AUSTIN 3: 16*

ATO01 WWW: SABLE (PRETTY HOT!)*

ATO03 WWW: RAVI IS WAR*

ATO10 WCW: STINGER W/ BAT*

ATO15 ARMY OF DARKNESS: CHAINSAW

ATO08 AUSTIN POWERS: INT. MAN OF M.

ATO08 BUFFY THE VAM. SLAYER: Logo

ATO14 CLOCKWORK ORANGE

ATO14 EVIL DEAD: GUY / CHAINSAW

ATO14 HELLRAISER: PINHEAD

ATO05 PLAN 9 FROM OUTER SPACE

ATO05 ROCKY HORROR: LIPS

TT995 THE EXORCIST: MOVIE POSTER

AT732 THE LOST BOYS: CAST

ATO07 THE SHINNING: JACK/DOOR

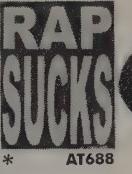
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GEARING UP

TECH TALK

BY BOB WILLIAMS

Joe Perry is one of those guys who just oozes charisma. Whether it's standing on stage with one of his customized Gibson guitars strapped low on his hip, or just walking down the street exuding the ultimate in rock-star style, Aerosmith's axe master ranks as one of the coolest guys on earth. No doubt about it, this is one guitar great who has it all together; he's got his own way of looking at the world, and his own way of handling every situation that comes down the pike. Having navigated the occasionally choppy waters of rock history over the last 25 years with Aerosmith partners Steven Tyler, Brad Whitford, Joey Kramer and Tom Hamilton, today Perry is healthier and happier than ever before. And with the Aeroforce back on top thanks to the dual punch supplied by their recent **Armageddon** smash, *I Don't Want To Miss A Thing* and their new live disc, *A Little South Of Heaven*, it seems that Mr. Perry is getting ready for the next 25 years of Aerosmith history.

AEROSMITH'S JOE PERRY

Hit Parader: Joe, tell us about the customized guitar that Gibson has recently released for you.

Joe Perry: It really is a great guitar. It's a Les Paul model—which is the type of guitar I've been playing all my life, with some specific modifications that I recommended. I designed the thing with the people at Gibson, and I couldn't be happier about the way it turned out. It has special humbucking pickups and a rolled fingerboard—and my signature is right on the tailpiece.

HP: How surprised were you and the band when *I Don't Want To Miss A Thing* became such a hit last summer?

JP: We were pleased. I don't know if I'd say we were surprised. We knew it was a great song, and we also knew that a lot of people would be exposed to it because of the movie. But it became one of the biggest hits of our career, and that was a real pleasant situation.

HP: Can you let us in on any upcoming Aerosmith recording plans?

JP: I'm not sure when we'll begin work on the next album. We've done some writing; we're always doing some writing. But as to when we'll actually get back into the studio, I don't know. That's one of the reasons we released the live album at this time. It gives the fans something exciting to listen to while we plan our next moves.

HP: When you were just beginning,

who were your biggest influences as a guitarist?

JP: I had a lot of people I listened to when I was younger. But I guess the two biggest influences had to be Keith Richards and Jimmy Page. I also loved the way Hendrix played the blues. But his style was so overwhelming that I never really tried to copy him. Keith and Page, however, played in a way that you could emulate if you wanted to. But I was never satisfied to just copy them. I took some of what they were doing, then put my own stamp on it.

HP: Early in Aerosmith's career you and Tyler were constantly compared to Richards and Jagger. Did that ever bother you?

JP: It didn't bother me. How can being compared to your idol bother you? I think it may have gotten to Steven a little bit because the comparisons were usually about both he and Jagger having big lips. That got tired in a hurry. The funny thing is that we still get those comparisons occasionally—and that's after Aerosmith's been around for 25 years! We were on the same television show with the Stones a few years ago, and I've got to tell ya, they've still got it!

HP: On stage, you probably play more guitars than anybody. Do you have any particular favorites?

JP: I don't know if I really play *that* many guitars on stage; maybe I do

(laughs). Our songs have so many different tunings and styles that it would be really hard to get through our entire set with just one or two instruments. I like the way certain guitars sound on certain songs. I have a couple of Les Pauls that I play a lot on stage. Then I have a few customized things that are really kind of cool. I enjoy playing all of them—it's a lot of fun.

HP: Do you think that playing so many different guitars each night helps you maintain your interest on stage after Aerosmith's been on the road for a long time?

JP: No, I don't think that has much to do with it. Honestly, I really don't ever get tired of playing live. A lot of people ask what it's like to be on the road for so long. My answer is that if we didn't like it, we wouldn't do it. There's no reason for us to stay out there unless we wanted to do it, and the fans wanted us to do it.

HP: Your last album, **Nine Lives** generated a great deal of attention from both fans and the media—with some people saying it's "too soft" to be a classic Aerosmith album.

JP: To my ears it certainly rocked. I've heard some people say that it was a little commercial, but I'm not really sure where they were coming from. From where I sit it sounded like a classic Aerosmith album to me; we've always had a pretty commercial side to us. In

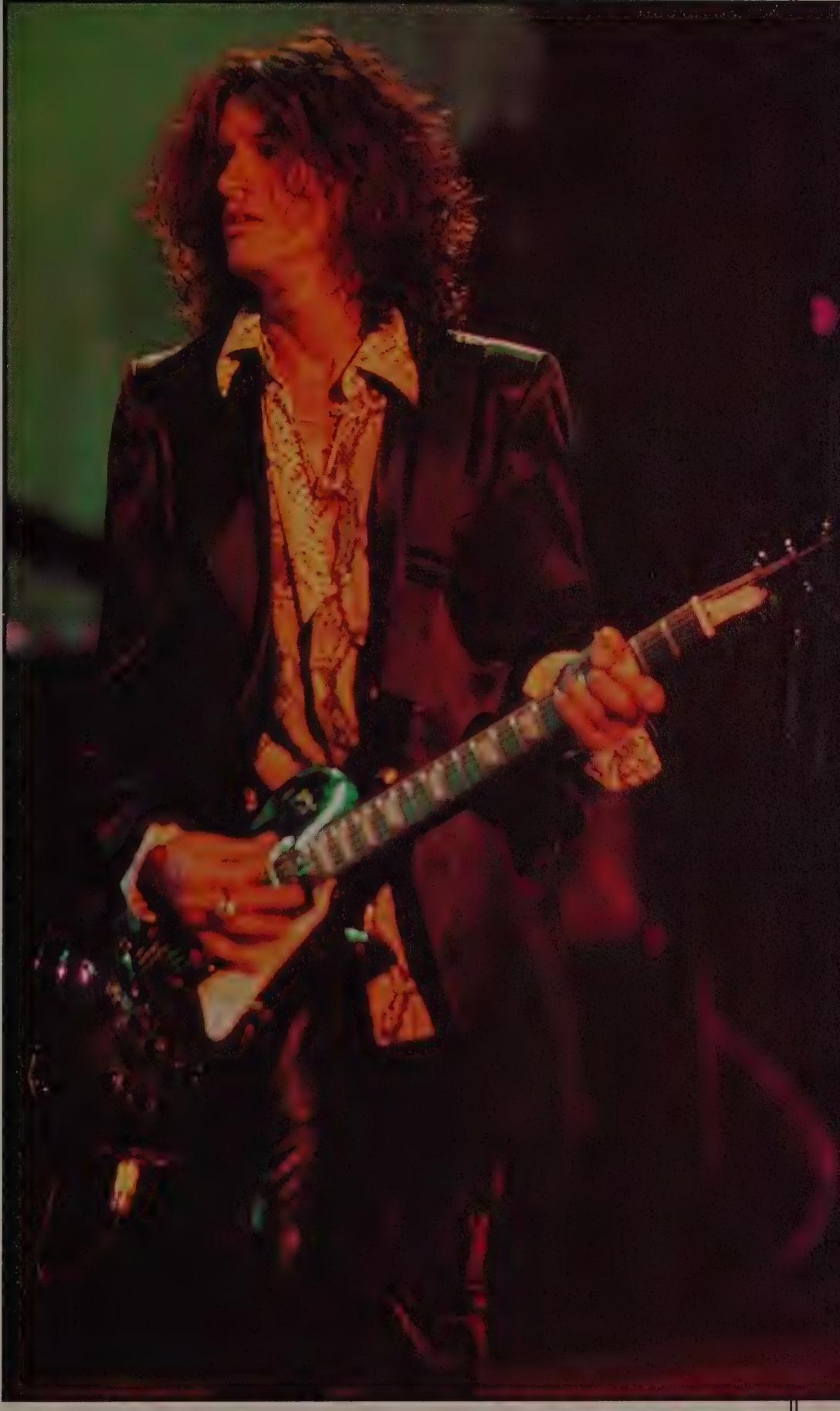
fact, in a lot of ways I think it was one of the most adventurous albums we've ever done.

HP: Aerosmith has won every music industry award in the world over the last 25 years. Does all this attention ever get to be "too much" for you?

JP: It gets to be a little surrealistic at times. When you have everyone giving you so much attention and so much love you can start to feel a little self-conscious. But we can live with it, believe me. It's nice because the awards are for different things. Some are for the albums, some are for our videos. It's nice that different aspects of what we do continue to turn people on. When you've been around for 25 years, especially in a business like this, you deserve some sort of award, just for making it through.

HP: After being on the road for a long period of time do you look forward to taking a rest?

JP: We schedule our tours in a way that we get a little time off—certainly enough time off for me. It's not like we've been on tour non-stop for the last two years. But a little rest is needed before you start the next leg of any tour, only so that you get a different perspective on things. Last year finished a rather lengthy period touring through Europe, and we wanted to take a little time off before we began the American leg of the tour. We knew that once we headed out on the road over here, it might have been months before we got a real break. But that's the way we like it to be. It's very different playing on stage and writing and recording. I like 'em all, but they require a different thought process. I'll maybe take just enough rest to get my batteries recharged, then jump right back into it. Hey, working with Aerosmith isn't work, it's more fun than anyone should be allowed to have!



INSTRUMENTA

BY MICHAEL SHORE

Epiphone, Gibson's budget-guitar division, has been around longer than a lot of companies making much higher-priced guitars, so they must be doing something right. And as we've noted in this column many times, Epiphone keeps proving it. The company has just unveiled its three latest examples, the Les Paul Classic 12, the Korina Flying V Bass, and the G-400 Custom. All three exciting new design twists onto cool, classic looks; all these feature mahogany set-in necks, and rosewood fingerboards.

The Les Paul Classic 12 combines the muscle and sustain of a Les Paul single cutaway body with the rich, ringing sound of a 12-string electric—you! Epiphone calls it "the world's first 12-string specifically designed to ROCK," and it's tough to argue. Who knows how the sound of rock history may have changed had this baby been around back when the Byrds first emerged with



their jingle-jangle sound? Anyway, the Classic 12 has two open-coil humbucking pickups activated by a 3-way toggle, chrome hardware, 2 volume and 2 control knobs, a mahogany and alder body with a beautiful flame-maple top, and a 24 and 3/4 inch scale length with 1.90 inch neck width at the nut. Available in Heritage Cherry Sunburst and Vintage Sunburst, it lists for \$899.

The G-400 custom is based on the sleek pointy double-cutaway style of the Gibson SG. Its main innovation is

that its three humbucking pickups each have their own individual volume control, for a very wide range of tones; there's also on master tone control, 3-way pickup selector toggle, gold hardware including the pickup covers, mahogany body in Antique Ivory finish, 24 and 3/4 inch scale length and 1.68 inch width at the nut. It lists for \$699.

And the Korina Flying V bass has a body of korina wood, which is light enough to be comfortable yet dense enough to sustain a meaty tone, one that's enhanced by the 2 humbucking pickups and set in mahogany neck. Pickup covers and hardware are gold, scale length is 30.5 inches, and neck width at the nut is 1.68 inches. It lists for \$699 in ebony finish, \$799 for natural finish.

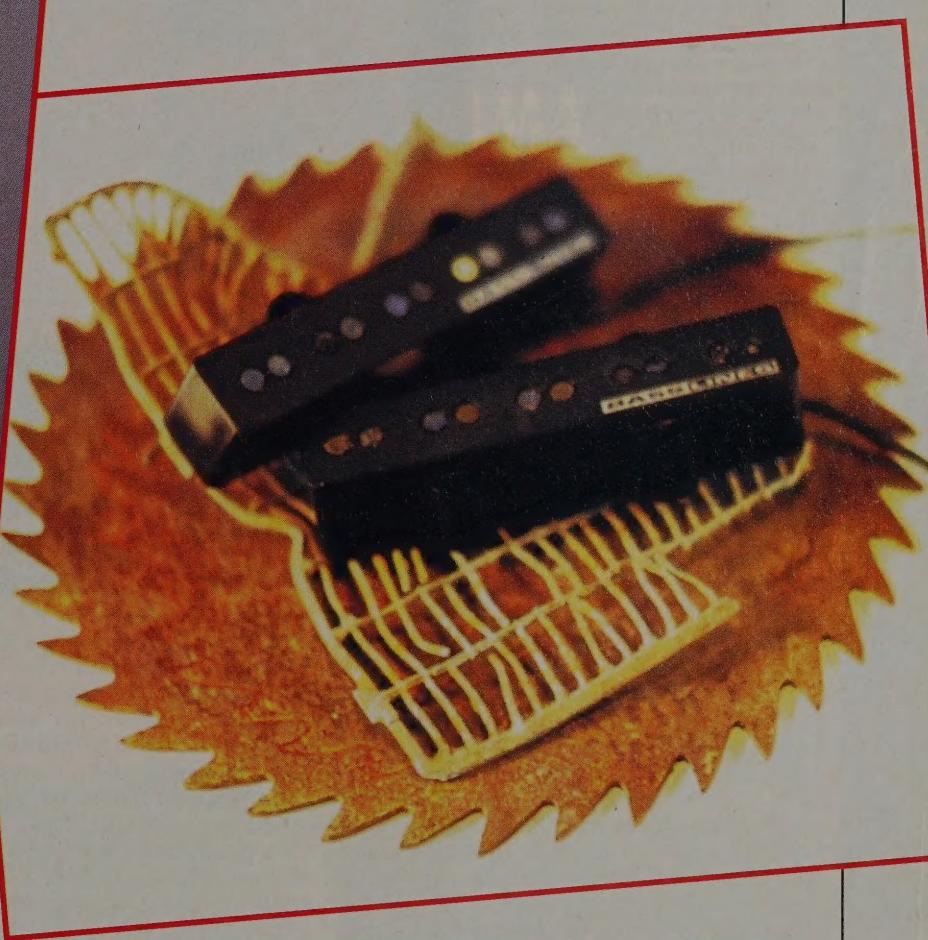
For more info on these and Epiphone's many other high-quality, moderate-price guitars and basses, write: **Epiphone c/o Gibson Musical Instruments**, 645 Massman Drive, Nashville, TN, 37210.



ULLY SPEAKING



Ibanez is celebrating the tenth anniversary of its endorsing and designing relationship with the great Joe Satriani, by debuting its long-awaited chrome-plated JS10TH guitar, and bringing back its JS1000 professional model. The JS10TH, pictured here, with its distinctive aerofil shape and chromed Luthite body, is being produced in a limited edition, and each model comes with a certificate of authenticity. For more info write: Ibanez c/o Hoshino USA, 1726 Windchester Rd., P.O. Box 886, Bensalem, PA, 19020.



Seymour Duncan, long a leader in the field of replacement guitar and bass pickups, has managed to bring the elusive classic sound of the legendary 1962 model Fender Jazz Bass to modern 5-string bass guitars, with its new Basslines 67/70 and 70/74 passive electronic single-coil pickups. Adjusted coil geometry and winding are the secrets to bringing the subtle characteristics of the "J-tone" all the way down to the low "B" string. Not direct replacement for existing Jazz basses, they do come in two string spacings so they can be retrofit to many 5-string with no need for extra modifications. All necessary mounting hardware and a detailed wiring diagram are included. Much more tonal variety is possible by adding Duncan's 2 or 3-band Basslines Tone Circuit with the proprietary "Slap Switch." For more info write: Seymour Duncan, 5427 Hollister Ave., Santa Barbara, CA 93111-2345.

VIDEO VIEW

BY ANNE LEIGHTON

Poison and Twisted Sister were incredibly popular bands 10 years ago. Each group had a dynamic lead singer that bleached his hair blond and wore lots of makeup. Both Poison's Bret Michaels and Twisted's Dee Snider have recently made dramatic strides to show their brains to the masses. Both have created solid, independent movies from scratch.

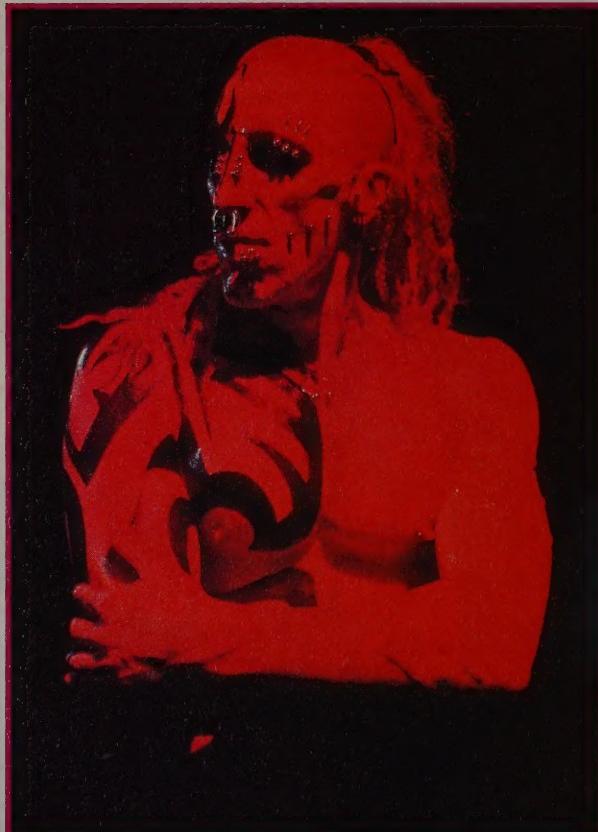
When Poison encountered line-up problems back in 1993, Michaels found himself going through emotional trauma. He bottomed out in 1994 when he was in a serious car accident. Part of Bret's healing process included taking a notepad and a pen, and writing a fantasy idea, "It was a character so far from me. I don't consider myself to be a conniving, malicious person." He wrote about a gifted writer who was on his way to the electric chair. As the convict steps closer to death, he has flashbacks to how he arrived on Death Row. The story became a movie script called **Letter From Death Row**.

"I don't know how to type," Bret told *Video View*. "I hand-wrote the story, and a scriptwriter in Nashville typed the project." With a properly formatted script, Bret was ready to plan production. Generally when a script is finished, most writers begin knocking on the doors of agents, and producers, hoping someone will fund it. Bret decided to invest a million dollars of his Poison earnings for production. With some help from professional actor friends Martin and Charlie Sheen (both starred in Oliver Stone's masterpiece, **Platoon**), Bret let his visualizations guide his ensemble to a completed film. "The magic of being a film director is to make something out of nothing. You do that as a musician—you take lyrics and music and complete a song. In a movie, you take a script, walk into a blank room, and figure out what the writer is saying. You have four minutes to convey a message in a scene."

After **Letter**, Bret found funding from top independent film company Miramax for **Code of Honor** which stars the

Sheens and Mark Dacascos of TV's **The Crow**. Then Bret found funding from another major independent, October Films, for **Free Money** which stars two Academy Award winners—Marlon Brando (**Streetcar Named Desire**, **Godfather**) and Mira Sorvino (**Remy and Romy's High School Reunion**). Bret has three films in pre-production including a sequel to **Letter**.

While Bret definitely sees music as a



Dee Snider: The mastermind of *Strangeland*.

major part of his career (Poison are due to begin a world tour in the summer 1999, and he recorded music for the soundtrack of **Letter**), he is having a love affair with directing films. His favorite directors are world-class filmmakers—Oliver Stone (**Salvador**, **JFK**), Cameron Crowe (**Fast Times At Ridgemont High**), Stephen Spielberg (**Jurassic Park**) and James Cameron (**Titanic**, **Terminator 2**). "They all have different styles of directing, but that's probably why they are so great. They know what works with them, and can come out with great results."

When he's not rocking on stage or on the radio, Dee Snider sits at his typewriter and obsessively writes scripts for film, television or Broadway. It's taken a long time for Dee to see his visions produced. His first is the movie **Strangeland**. In 1983 when he wrote **Captain Howdy** and

Street Justice for Twisted, "I thought, maybe I should write a rock horror album. I'm glad I didn't finish it. I started learning to write screenplays in 1985. It took me five years to learn the craft and refine it. My second screenplay was a slasher film called, **Helltown**, and my fifth was **Strangeland**, which became my first produced movie."

Like Bret, Dee starred in the film, and chose songs for the soundtrack. But Dee didn't direct the project. In fact he sought out budget support for **Strangeland**, and became the co-producer. "Co-producing is a collaborative effort. Your partners see a slightly different vision than what you put on paper. You have to be a willing participant in order to get the film produced." Independent company Shooting Gallery Pictures backed Dee's project and supplied Dave L. Bushell who handled the award-winning **Sling Blade**.

He had a fun time acting in the movie, too. "There was one scene where I was in make-up, and there were six naked victims strung up around me. The cops had a gun on me. Director yells, 'roll sound.' I started laughing—cracking up. I couldn't help it—I remember writing the scene. And now here I am in with my face in the mud, it's night time and I'm freezing. And I'm laughing."

Dee loves horror and intensity in his movies, "**The Exorcist** is the guiding light for horror films. As for actors, I love

Nicholas Cage a lot. I think we have a similar look, and could portray brothers sometime down the line. I also enjoy Clint Eastwood, I feel **Unforgiven** is a staggering picture. I'd like to work with both of those actors. I'd also like to be the Scarecrow in the next **Batman** movie. These days I watch films in a different way. It's interesting but we get into the movie or music business because of the magic of the movement. But then we know how the magic is made, and that's destroyed for us. It's like listening to records, 'God, that dialog is weak!'"

Whether or not he'll like your dialog when you write your first film, Dee sends his encouragement, "How many people have written scripts? How many have written more than one? I think you should be proud of the accomplishment. Many people say they're gonna write and they don't. That will give you a feeling of accomplishment. I believe everybody has elements of creativity and the ability to achieve greatness. You just need to encourage yourself!"

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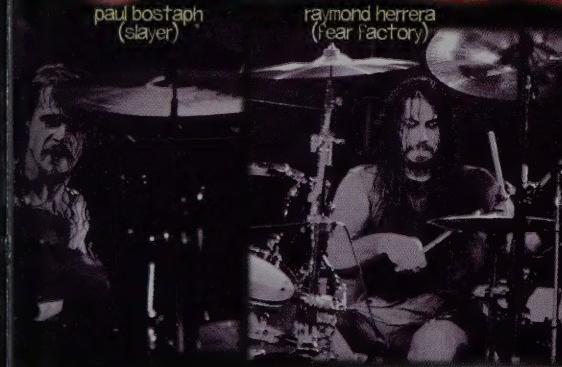
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